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Vol. 8	CONTENTS FOR MAY 1947	No. 8
CRITICISM IN THE TWENTIETH CENTURY		
	<i>Clarence D. Thorpe and Norman E. Nelson</i>	395
A READING OF "FATHERS AND SONS"	<i>Royal A. Gettmann</i>	405
CONFUSION WORSE CONFOUNDED	<i>George S. McCue</i>	408
THE COLLEGE TEACHING OF ENGLISH: A BIBLIOGRAPHY	<i>Edna Hays</i>	410
NCTE ELECTION NOTICE		434
ROUND TABLE		
Pegasus	<i>Charles Johnson</i>	435
Was Macbeth a Victim of Battle Fatigue?	<i>Robert Bossler</i>	436
Junior College Revolution or Evolution?	<i>Lennox Grey</i>	438
Give Them an Audience	<i>J. H. McKee</i>	440
FROM THE DIRECTOR OF THE CURRICULUM STUDY	<i>Dora V. Smith</i>	441
BOOKS		
Drama since the Greeks	<i>Robert Warnock</i>	442
The English Heritage	<i>Floyd Stovall</i>	442
Thoughts on a Good Book about British Poetry	<i>Earl Daniels</i>	443
Brief Reviews		444
INDEX		449

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Criticism in the Twentieth Century A Bird's-Eye View

CLARENCE D. THORPE¹ AND NORMAN E. NELSON²

CRITICISM in England and America is just now a very lively form of literary art. It is virile, adventuresome, significant. It has never been taken more seriously, has not, one may say, ever taken itself more seriously, been more self-conscious, more convinced of its own indispensability. Its effects have been immense both in the creative field and in education, where it influences the interpretation of masterpieces and shapes attitudes toward literature and life. If a student who had sat in college literature classes thirty or even twenty years ago could sit again in such classes today, he would, we believe, observe a considerable change: less attention to historical data and to external matters in general, more attention to literature itself, a closer study of the internal things of poems, plays, and novels—of diction and imagery and connotations, of inner structure and meaning, of intrinsic values. And part of this change could be traced, certainly, to shifts of emphasis and methods in contemporary criticism.

Criticism came into the twentieth cen-

¹ Professor of English, University of Michigan.

² Associate professor of English, University of Michigan.

tury in various broad streams, none of them wholly independent of the others, yet each bearing distinctive characteristics. Chief among these were scholarly historical-scientific criticism and the various forms and aspects of romantic theory. There were also the Arnoldian brand of humanism, itself partly romantic, partly classical; psychological criticism, also with romantic affiliations; and Marxism and naturalistic materialism, which were only beginning to take hold but were soon to assert themselves more strongly.

Historical criticism has in general found its natural home in an academic atmosphere, though its modern formulation was elsewhere; and, so far as England and America are concerned, it may be regarded as an importation rather than as an indigenous growth, as a transplantation and adaptation of European thought and scholarship. By the end of the nineteenth century, Continental universities had become the mecca for American and English students of literature. Returning, they brought with them doctrines that had been developed in these universities on the basis of theories

originally advanced by such German romantics as Herder and Hegel and by such French positivists or biologically minded thinkers as Taine, Sainte-Beuve, and Brunetière. Though these doctrines differed significantly among themselves, they all encouraged the interpretation of works of literature as organic expressions of national or individual genius, subject to the influences of temporal, racial, and social milieu, to be explained and evaluated, therefore, only through exhaustive study of every factor that could have had a part in their production.

Most of the historical criticism of this century has been written under the influence of such ideas. In its more moderate form it has had for its object the discovery of such external facts about genres, texts, works, and authors as would make for a better understanding of them. In its more extreme forms it has sought to subject every possible shred of evidence—social, economic, political, climatic, ethnological, biographical, domestic, psychological—to so-called “scientific” examination, to the professed end of knowing the work and author better, but with the actual result, all too often, of making the facts and the process of getting them more prominent than the literature itself. In recent years there have been developments in both the moderate and more extreme approaches, the one characterized by a weakening of emphasis on external factual data in favor of renewed attention to literature as literature, the other marked by an intensification of the scientific emphasis. Our concern just here is with the latter.

It is only natural that literary criticism, like other human disciplines, should have been pervasively affected in our time by the tremendous expansion of science, especially in psychology, sociology, and anthropology, but even in biol-

ogy and physics. The critical mind has been highly responsive to discoveries and speculations in these fields; and many critics have attached themselves to a scientific rather than a philosophical, intuitional, or mystical base; some have announced themselves as pragmatists, accepting the scientific method, somewhat broadened, as their only guide to value; and some have sworn allegiance to the new gospel of semanticism or semasiology or unified science: “In the beginning was the Word, and the Word was God.” In all this, contemporary critics have been merely following, with a renewed vigor gathered from recent remarkable extensions in scientific study and social theory, the nineteenth-century tendency to study literature based on analogies with natural history and on manifestations of an evolving social, political, and religious order.

The general trend toward relating criticism to social and scientific developments has been strengthened and has been given new directions by a number of potent factors: by the anthropological doctrines of cultural relativity and by the sociological theory of knowledge, both of which reduce all expressions of the human spirit to the level of determined phenomena; by behaviorism in psychology, which assigns the experience of art to a variously conditioned nervous response conceived almost mechanically, the value of the experience being determined quantitatively only; by various doctrines of psychoanalysis which view the art object as a means of revealing the soul-state of the artist or as therapy for the spectator’s neurosis; and by positivistic philosophies which bear the clear stamp of their scientific antecedents. It may be remarked that in these days literary critics who are determined to be scientific have more resources and ma-

chinery at their disposal than ever before.

Since literary critics have rarely been equipped to discriminate the wheat from the chaff in scientific publications and since, moreover, they have often been rather precipitate in transferring scientific concepts to the quite different field of the arts, there has resulted from this scientism no little confusion and error. The theory of relativity itself has been used irresponsibly to support anarchy in the realm of values. The pragmatists, in particular, have raised in a new and challenging form the perennial issue of all critical thought as to whether there can be criteria of value that are valid beyond the individual or the age, that are not so relative as to be meaningless. Adopting what they conceive to be the scientific method in place of a metaphysics and an epistemology, the pragmatists and positivists have asserted that values can be determined by the scientific method and by that method alone. Sometimes they interpret scientific method narrowly, as when I. A. Richards attempts a quantitative theory of value; sometimes the meaning of scientific method is extended to include all critical "objective" thinking, a process that went on in greater or less purity for many centuries before modern science developed. It is true that the pragmatists have been from the first compelled to assume standards without acknowledging or definitely formulating them—have, indeed, become more and more open in admitting the necessity for objective bases of values. The fact remains, however, that pragmatism has, on the whole, been an influence toward relativity in criticism.

It would be ungrateful, however, not to acknowledge that there is wheat amid the tares being cultivated on these bor-

derlands of science. Richards and Dewey have shown that the aesthetic activity is not an isolated activity of a special faculty of the soul, that art is for man's sake, not for art's own sake; and both have made attempts to distinguish the qualities of the art experience and its characteristic values. Richards and other psychological critics have directed attention to the rhythm, imagery, and emotional content of poetry and have emphasized the interrelation of these with the thought. Terms such as "empathy," "eidetic" and "noneidetic" imagery, "Gestalt," "synesthesia" and "coenesthesia," "dynamics," "configuration," and "pattern" have been introduced and widely used—sometimes misused—for more explicit definition of aesthetic quality. Psychoanalysis, offering a naturalistic means of enriching the interpretation of poetic experience, though widely abused, has produced some very valuable interpretative criticism, especially of modern works.

Anthropological studies of primitive language and primitive poetry have also been adapted, with more or less accuracy, to the interpretation and evaluation of poetry in civilization. And critics have drawn from Marx, Pareto, or Sorokin sociological methods of relating poetry and other arts to the total environment. Mistaken as these particular methods may be, if taken too seriously as a sole means to approach literature, they do, when employed by a first-rate critical mind, throw some light upon the nature and function of art in the total context of men's lives. Thus, the abler Marxians are aware that dialectical materialism is as much opposed to pragmatism and relativism as to idealism and that Marx himself venerated Shakespeare and the Greeks and admired Balzac, the Catholic Royalist. Consequently, they reject the

concept of the writer as representative only of his own limited time, place, and class and endow him with the capacity and responsibility mentally to rise above the conditioning of his environment and to depict the life of his time as it objectively is, portraying sympathetically, of course, whatever forces of democracy are in his age forging their way toward the dim goal of international communism. This large view may be narrowed at times by political pressure; nevertheless, it is an encouraging sign of the breadth that may be achieved within the limits of an ideology. Even the semanticists have been of some benefit to literary critics. Attention to the semantic problem has at least enabled critics to realize that the meaning of a word within a poem is in part an individual meaning determined by the context, that, consequently, the experience communicated by the poem is to some degree individual and non-repeatable.

Romanticism, strongly fortified by three generations of acceptance and temporarily reinforced by such modifications, not all of them to the good, as the extreme impressionism of the France-Wilde-Beardsley school, the Paterian-aesthetic approach, the antirationalistic tendencies of such Continental thinkers as Nietzsche, Bergson, and Bremond and the lately born Crocean historical-expressionistic theory, was the dominating force in critical activities at the beginning of the century. Even the widely prevalent and influential scholarly criticism had received its impetus and direction from romantic sources, and so-called "scientific" criticism was largely psychological, often bearing the impress of Coleridge's methods of research into the ways of the poet's mind and the sources of appeal in art.

Impressionism, aestheticism, and ex-

pressionism are not too easy to distinguish from each other, are, indeed, often confused. Aesthetic and impressionistic criticism, in particular, are frequently identified. An actual distinction between them does exist, however, the more readily seen when we prefix "Paterian" to "aesthetic." By "aesthetic criticism" Pater had in mind a process of analysis the end of which was to achieve through a close examination of the art object an understanding of the unique artistic (aesthetic) qualities of the painting, poem, or play in question. Just as an assayer analyzes a piece of ore-bearing rock to determine what and how much precious metal it contains, the aesthetic critic studies a piece of literature that he may learn as accurately as may be its precise artistic content and hence be in position to judge its artistic value. Moreover, the Paterian critic so associates aesthetic quality with ethical and religious concepts that his total evaluation implies for art the dignity and significance of the universal and permanent.

The true impressionist does nothing of the kind. His method is to read the work and to observe what effect it has on him. He then records his impressions. That is the primary job of a critic: "to record the adventures of the soul among masterpieces," as France picturesquely puts it.

The impressionist may or may not be judicial in the sense that he passes judgments of value. But if he is judicial, he presumably uses standards that, while true for him, make no pretense to universal validity. He, therefore, stands in opposition to all critics, of whatever period, classic, neo-classic, or romantic, who assume permanent standards and principles upon which all men may agree. And he parts company with the historical critics on the issue of a necessary relationship between the work of art and its

social milieu: He does not always deny the social and historical significance of art; he simply does not regard this element as pertinent. His primary concern is with the work and himself.

In respects closely allied to the aesthetic and impressionist approach is that of creative or expressionist criticism. The two names that first come to mind here are Benedetto Croce and J. E. Spingarn, for Croce is responsible for the term "expressionism" and Spingarn for "creative criticism."

Expressionism has affinities with impressionism to the extent that in both the participation of the reader is of high importance. It differs from impressionism in that, whereas the impressionist makes no claim to knowing or caring what went on in the mind of the artist before or at the time the work was produced, the expressionist insists that criticism is essentially a process of recapturing the total experience of the author at the moment of creation. Art itself, he believes, is a matter of expression: first, the intuition within the artist's mind of the reality it is experiencing; second, a projection in objective form of this reality, the step through which the mind actually realizes what it had to express, its original intuition. The critic's role is to repossess, through imaginative participation in the original experience, what art has thus expressed. His method is that of history and taste.

To Croce, criticism must be historical. Historical interpretation, he explains, labors "to reintegrate in us the psychological conditions that have changed in the course of history. It revives the dead, completes the fragmentary, and enables us to see a work of art . . . as its author saw it in the moment of production." Thus, criticism makes all art contemporary. But Croce distinguishes

sharply between historical study which ends with mere facts and that which unites with taste to produce critical interpretation. The collector of factual data is useful, but historical research can never alone bring a work of art "to birth in our spirit and place us in a position to judge it"; for this we must presuppose "taste, that is to say, an alert and cultivated imagination," says Croce. In the end the critic's function is to produce "artistic and literary history," which he defines as "a historical work of art founded upon one or more works of art."

Following Croce in his basic theory of criticism as expression, Spingarn evolved the idea of creative criticism. Even more specifically than Croce, who had denounced Brunetière's notion of "evolution of kinds" as a "superstition," he rejects the positivistic approach as irrelevant and hostile to true criticism. "We have done with the genres, or literary kinds!" he exclaims. He also rejects classical rules, and he wages continued battle against contemporary neo-humanists. The important thing about artists is that "they express themselves," and the critic's job is not to seek conformity to preconceived and arbitrary standards but to discover the aim of the work of art and then to find how successfully that aim has been fulfilled. His question about a poem must be, "What has the poet tried to do, and how has he fulfilled his intentions?" The critic must never forget that "the poet's intentions must be judged at the moment of the creative act, as mirrored in the work of art itself."

There can be little question of the great influence of the Crocean theories and their sea changes on recent critical thought and practice. At their worst they have had a perverse tendency to drift into impressionism, subjectivity, exaggerated tolerance, a negligence of stand-

ards. Croce and Spingarn both hold for judgments of value in criticism, but both have been too easily read as champions of the idea that, since experience is the important thing in art, one experience is as good as another: What then becomes of standards and values? At its best the Crocean-Spingarn criticism has meant a release from constraining fetishes, with the consequent broadened freedom for both artist and critic requisite to the full exercise of individual talent in new artistic modes. It has also meant a diminution of emphasis on facts for their own sake and, coincident with this, a renewed attention to the work of art itself. In this last respect, the expressionist line of development has in the last two decades merged with that wing of historical-scientific criticism which has made the poem itself the center of critical study.

Psychological criticism may be broadly defined as a mode in which the centers of interest are three: first, the creative process as it is related to imagination and genius and to the ascertainable experience of the artist; second, the effects of the work of art on the observer or reader; and, third, the work itself as the medium between the creator and the receiver. The art work is important to the critic, then, for what it reveals of the intention, the experience, and the artistic power of the author and for the characteristics through which it is able to produce given results.

The psychological approach is as old as Greek criticism; but in England it received decisive impulse in Hobbes and after a century and a half of development came to a climactic point in Coleridge and Wordsworth. Since the romantic period perhaps no mode of criticism has been more prevalent, and traces of it are to be found in virtually all modern critical writing. But in our time the method

has been given new directions by Richards and the Freudians. Richards, directly influenced by the new psychology but also drawing heavily from Coleridge, attempted to replace current impressionism and relativity by specific standards erected on a principle of the right effects to be conveyed by poetry and the relation between the semantical qualities of words in the poem and these effects; and in this he has been widely followed.

Freudian criticism has something in common with earlier psychological-biographical approaches; but it goes far beyond them in its researches into the hidden complexities of inner motivations and conflicts and sublimations having their springs in sex and other basic human instincts. More recently, Jung's theory of art as an expression of the deeper substratum of racial instinct in the artist and as an unconscious attempt to restore balance in each generation by bringing to the surface the concepts and ideals of which the time stands in greatest need has been gaining in prominence. Perhaps no kind of criticism has been subject to more abuse than the Freudian in the hands of ill-informed or wrongheaded disciples. But it has also been a positive, generative influence, opening to some of our writers, it would seem, a new world for the exploration and understanding of art and life. To critics like Kenneth Burke, Edmund Wilson, Virginia Woolf, and Herbert Read, it has furnished indispensable clues for illuminating the objects of their study. One of the developments in this approach is the tendency to derive from Freud ideas of therapeutic values for the individual and from Jung therapeutic values for society in general. The theory of art as a therapeutic agency is not, of course, new; but it has been given a new significance by studies in modern psychology.

For a full generation, now, our literary history has been marked by spirited, sometimes explosive, attacks upon the strongly intrenched position held by romantic critical theory at the beginning of the century. Actually, these attacks began earlier, at first as sporadic episodes in the forward movement of naturalism in drama and fiction and then, from about 1900 on, from another quarter as vigorous expression of opposition to the impressionism and aestheticism inherited from Anatole France and Oscar Wilde. Later came the vigorous thrusts at Crocean expressionism, and its derivative creative criticism, and after that the main assault all along the line by the humanists, by the Marxists and naturalistic determinists, by the "new critics" in general and the southern school in particular.

Among the most uncompromising critics of romanticism were the neo-humanists, who may be glanced at here as an exemplification of anti-romantic tendency. Neo-humanism stemmed more immediately from Arnold, but as it developed in the hands of P. E. More and Irving Babbitt, it drew from sources as widely separated as the Aristotelian ethic and the oriental religions, finding authority and sustenance wherever doctrines of moderation, the dignity of the human will, a sense of permanent values, a perception of a dualistic order of existence were upheld, and maintaining steady opposition to intemperance, materialistic determinism, relativism or nihilism, mystical monism, or any other ism that failed to see that man and thing are forever twain. The humanists were controversial, attacking the romantics and romanticism, the historical critics, and the Croceans alike, sometimes condemning with only scant reading of their authors, often forsaking the Arnoldian

example of sweet reasonableness for a harsh militancy that inevitably drew heavy retaliatory fire upon their heads. Because their effort was so exclusively ethical, they have sometimes been denied any place at all as literary critics. Even so, they became a force toward arousing America—and England, too—from critical complacency to realization of the need for ever fresh examination of literature and of the standards by which it is to be judged.

It is testimony to the vitality of the romantic tradition that it has been able to survive detraction, to remain a great permeating influence in both professional and academic criticism, and, finally, combining with more modern approaches, to emerge as a so-called "neo-romanticism." Neo-romantic is a term that may most accurately be applied to those writers of recent years who have shown marked allegiance to the principles of Wordsworth, Coleridge, and Shelley or who have in a distinctive way exemplified romantic modes of mind and practice. C. S. Lewis may be named as a fair representative of the first, W. B. Yeats as a supreme example of the second.

Yeats himself does not actually go back to the English romantic period for model or inspiration. He stands, rather, for a rebirth, roughly synchronous with the Celtic revival, of the generic romantic spirit. This appears in his ever eager search for the verities of existence, both the seen and the unseen, in his hospitality to experience of every sort, including the mystical, and in his faith in intuitive imagination. United with this, he displays a healthy balancing intellectualism which further aligns him with the romanticists. Like them, too, he has a considerable genius for integration. He is a receptacle and an interpreter of the tra-

ditions and mystical spirit of ancient Ireland, but he also draws into the rich web of his intellectual and imaginative equipment pantheistic and other elements from India, symbolism from France, much of the best from modern European and British cultures.

C. S. Lewis is in more nearly lineal descent from the early nineteenth-century romantics. He is opposed to scientism in art and criticism and to all deterministic views; he asserts the value and integrity of the emotions and the imagination; and he holds firmly to the idealistic and Christian traditions. He takes up arms on occasion in defense of Shelley, who has become the special target of anti-romantic critics, and proceeds in general to an effective rehabilitation of the greats of the romantic period. Like some of the others who may be classed as neo-romantics (Herbert Read, J. L. Lowes, J. M. Murry, and J. Wilson Knight), Lewis is not merely repeating old doctrine. His rehabilitations are not empty reassertions but are fresh conclusions drawn in the light of re-examinations of the old ideas and the favorite authors and made in keen awareness of what has been going on in modern criticism.

The new critics, Eliot, Burke, Ransom, Tate, Blackmur, must, in any fair survey of twentieth-century criticism, share their honors with the other schools to whom they owe so much. Their acute sensitivity was surely heralded by the impressionists, and their insistence on the autonomy of art owes something to Pater and *l'art pour l'art*. Their interest in the sensibility which characterizes a poet and his age reflects the influence of historical criticism and Crocean expressionism. They have a confessed debt to Richards' psychological criticism and through him to Coleridge. They openly

embrace Freud or Jung. Even the "reactionary" neo-classicism which seems to be their dominant trait was largely anticipated by the neo-humanists. Like the humanists, the new critics are alarmed by the spiritual degeneracy of the modern world, by the undue prestige and power of science, by the lax surrender to "romantic" impulses or to naturalistic "drives," by the spread of materialistic or pragmatic philosophies.

At the same time the new critics are a far cry from any one of the schools by whom they may have been influenced. Perhaps we can illustrate their quality by a brief consideration of Eliot, whose essay "Tradition and the Individual Talent" inaugurated the new criticism. Eliot began as a disciple of Babbitt and has continued to uphold tradition and objective standards against romanticists, naturalists, and impressionists. But Eliot, being more complex than consistent, was also deeply attracted by the subtleties of French symbolism and by the autocratic impressionism of Remy de Gourmont. His warfare with the romanticists proceeds in the French manner on stylistic grounds, with less than Babbitt's emphasis on ethos. He recognized in the French symbolists and in the English metaphysical poets the synthesis of sensuality and austerity, of guilt and piety, which might enable a complex youth of the twentieth century to be at once shockingly modern and arrestingly reactionary.

Naturally, this complexity of Eliot's critical thought, together with his originality as a poet, gave his urbane voice an authority among youthful *littérateurs* that Babbitt's thunder could never equal. More than any other writer of this century he has impressed his views upon our contemporary criticism. The task of the critic, Eliot holds, is the elucidation

of the work of art and the correction of taste. As means to these ends he proposes the analysis of the poem and comparison with other poems, especially with other poems in the same tradition. Eliot is a classicist in his appeal to a cultural, even a national, tradition; the poem is to be judged not as an expression of the poet's individual nature but as transcending that individuality, as continuing a great tradition yet adding something new to it, for tradition is not static: Each age has its own "sensibility," a term which Eliot has used to suggest the complex orientation of ideas, attitudes, and responses characteristic of a given culture. The successful integration of a culture is reflected in the "unified sensibility" of its poetry. The poet is also entitled to a sensibility, a way of thinking and feeling as a poet, which is not to be confused with his personality in private life. It is the critic's function to isolate and to evaluate the sensibility of the poet and of his age, not to seek the public or private conditions that account for that sensibility or to interpret the poetry in terms of those conditions. In this way Eliot threw heavy emphasis upon the study of literature as literature and not as a register of changing economic or social conditions.

In his early essays Eliot had greatly minimized the moral or intellectual effect of the poem upon the reader or upon the age; he then held and still holds that the work of art may be an end in itself and is not required to teach or to improve. However, Eliot from 1928 on has shown more concern over the intellectual and spiritual import of poetry: His religious orthodoxy and cultural conservatism have induced him to place Dante higher than Shakespeare, and Racine above Sophocles, although his defense of Joyce and D. H. Lawrence as serious and im-

proving writers shows that Eliot has not departed essentially from his youthful veneration for Baudelaire.

The young critics who followed Eliot in England and America owe in part to him their superiority in intelligence over the loose impressionists and in sensitivity over the conservative moralists whom they replaced. Their rigorous scrutiny of the text, meticulous regard for detail and discernment of structure, have exposed them to the charge of being formalists or aesthetes, or even intellectualists, but these charges are not generally sustained by the evidence; Edmund Wilson, Kenneth Burke, and John Crowe Ransom, each in his own way, attempt to synthesize the artistic form of a poem and its cognitive, ethical, or social content. Wilson, whose *Axel's Castle* may well be the best volume of criticism yet produced in America, has combined historical and sociological techniques with keen aesthetic discrimination and an appeal to standards of value set above the individual or the age. Burke's theory of art as symbolic action implies powerful though indirect influence of the imaginative experience in art upon the mind and lives of men. Ransom proposes a new theory of poetry as a special kind of cognition, differing from and superior to science. Whereas science can offer us only abstractions and imperils our souls by leading us to live in a world constructed of theoretical and technological abstractions, art brings us the world's body, the image of the concrete reality in all its fulness and meaningfulness. This is a strong claim, perhaps greater than art can bear; it is certainly far removed from formalism.

We should not leave the new critics without notice of the neo-Aristotelians who do not accept fellowship with the new critics, nor with the neo-Thomists,

though they are lumped by outsiders with both. Under the influence of R. S. Crane at Chicago they have called for and practiced a criticism based on the inductive method of analyzing individual poems to discover in each the intricate relationships of metrical, imaginal, and ideational parts which make the poem an integral whole. They reject the preconceptions, whether of Coleridge or of the new critics, that a poem must have this or that quality or combination of qualities and are attempting to erect a poetic of the lyric and of the novel that will stand beside Aristotle's inductive study of tragedy. Hostile critics might point to the Aristotelian principle of unity through form as a preconception, but the neo-Aristotelians do well to reject the babel of modern critical tongues that identify poetry with empathy or with cognition or with expression or with metaphor or with irony and to revive Aristotle's conception of form as a pervasive ordering or integration of all aspects of the poem.

Like neo-Aristotelianism, neo-Thomism may be regarded as another call to order in the face of impending relativism. But its position has been a moderate one, serving essentially as a mediating influence between extremes. Thus, though tradition, ethical content, and reason and will are upheld by the neo-Thomists, their theory is relieved from the severity of the neo-humanists by mitigating allowances for sensuous delight and those emotional and imaginative elements that contribute to well-rounded aesthetic enjoyment. Standing again in the middle, between extreme subjectivism and its opposite, the Maritain group reject views that beauty exists wholly in the mind or wholly in the object, holding rather that beauty exists both in the mind and in the

environment and that the "attributes of extramental reality constitute the proper origin of the perceptive enjoyment of the subjects." Throughout, the Thomist stand is the moderate stand. Art has for its end to aid man in securing a proper equipoise among his faculties and powers. It is properly rational and must rise above license and mere sentiment, but it must also express, and appeal to, the whole man: "to his sensible as well as to his rational nature, to mind and senses, to intellect and will"; it affects "not only his mental dispositions but his sensibilities." The Thomists are, therefore, on the side of Coleridge in believing that art is *of* the whole man *for* the whole man; they also belong with Kant *et al.* in their demand for disinterestedness in art; and they give comfort to the new critics in supporting their position that art is distinct from science and that the aesthetic experience is a way of knowing different from the scientific way.

From the complexity and diversity of modern criticism, what has emerged or is emerging in the way either of central trend or of integrated view? Admittedly, there is as yet no integration; perhaps, however, we can begin to observe trends. Some twenty-five years ago, Louis Cazamian, lecturing at the Rice Institute, pointed out what he believed to be the right relationship between historical scholarship and aesthetic appreciation and evaluation. Criticism, he said, is a synthetic activity the aim of which is to "seize from the inside the complex of emotions and ideas that lies at the core of the work, and from which it originated. This is not merely to divine a purpose . . . , it is to possess oneself of the purpose in an accomplished reality." To such an end historical—and he might have said scientific—studies have a defi-

nite function, but an instrumental one only: They supply objective facts that may be welded with "subjective data" gathered through a close reading of the text into a central intuition of the substance of the work itself. Proof of advance toward this ideal in literary studies in our universities was furnished at the last meeting of the Modern Language Association of America, where at one session a medieval lyric was analyzed for its aesthetic qualities; at another, problems of aesthetic criticism in the medieval field were considered; and at still another—very significantly—the entire program on Shakespeare was devoted to problems of imagery and meanings in plays and poems. So far as such events are signs of a trend, credit may go first to the new critics and the neo-Aristotelians, then to the psychological critics, the neo-romantics, and the moderate wing of the historical critics in continued new emphasis on works rather than on facts about works.

A main obstacle to integration in modern criticism has been a certain exclusiveness in some quarters, a tendency

to limit the boundaries of good literature and to deny validity to literary theories that do not fall within the right prescriptions. When integration comes—if it is to come at all—it must be, we venture to say, through the route of discriminating eclecticism and more hospitality to the ideas of others. Some critic or critics must see the good in varied theories, past and present, and find a way to bring the best of these into some sort of unity. Progress in this direction is even now observable. There are, for example, more points of contact between the new critics and Coleridge than is generally realized. And some of these critics are frankly acknowledging debts to Coleridge, both in general ideas and in critical approach. On the other hand, younger academic men are more and more utilizing the methods of the new critics as a modification of historical studies; and all parties make more or less use of the psychological mode. Such are the ways of *rapprochement* in fields of apparent incompatibility and hostility; and they may well presage the reconciliation essential to integration.

A Reading of "Fathers and Sons"

ROYAL A. GETTMANN¹

MANY readers of *Fathers and Sons* have been disappointed in it because they have read it as a social document. They have complained that the novel does not supply a decisive answer to a national problem or that it is thin as a description of the Russian scene or that it is an incomplete and biased account of the conflict between two generations. For ex-

ample, one of the best writers on Turgenyev finds fault with *Fathers and Sons* because it does not show Bazarov "in the urban setting in which a man of his type was more likely to be found, rather than against the manorial background with its lax, gracious, somnolent atmosphere." The misreading of *Fathers and Sons* results from the common and mischievous assumption that, when we have described the subject matter of a novel,

¹ Associate professor of English, University of Illinois.

we have discovered the theme and meaning of it. It is this kind of reading that makes *The Scarlet Letter* a novel "about Puritan New England and *The Heart of Darkness* a story "about" the Congo.

Although *Fathers and Sons* deals with Russia during the age of reform and with the impact of the new scientific thought upon the older generation, Turgenev's central aim is to show Bazarov's inner struggles, the dichotomy between his consciously held premises and the actual experiences which life thrusts upon him as a private individual. In the first part of the novel Bazarov, busy with his frogs and dissecting instruments, is self-confident and single-minded. He knows the answers to the important questions, and he denies the validity of any other questions. In an early chapter he states his answer to the problem of love: "And what stuff it all is, about these mysterious relations between a man and woman? We physiologists know what these relations are. You study the anatomy of the eye; where does the enigmatical glance you talk about come in there? That's all romantic, nonsensical, aesthetic rot. We had much better go and look at the beetle." Bazarov is equally sure of his simple answer to the problems of society and the question of good and evil: "All people are like one another, in soul as in body. . . . People are like trees in a forest. . . . We know approximately what physical diseases come from; moral diseases come from bad education, from all the nonsense people's heads are stuffed with from childhood up . . . reform society, and there will be no diseases . . . in a proper organization of society, it will be absolutely the same whether a man is stupid or clever, wicked or good." This is the Bazarov of the first third of the novel and, incidentally, the Bazarov who seems to be fixed in the minds of readers.

After the speech just quoted, Turgenev puts Bazarov's self-certainty to a number of tests. The first of these is the problem of happiness. When Anna Sergeyevna first declares that she is unhappy, Bazarov uncomprehendingly asks: "You are in good health, independent, rich; what more would you have?" But in further conversation on the subject Anna insists upon her despondency, and Bazarov is compelled to admit the fact of unhappiness, even though he cannot account for it. Turgenev's meaning in this episode reminds one of the crisis in John Stuart Mill's mental history, which came to a head when he asked himself whether he would be joyful and happy if all his social and political hopes were realized. "An irrepressible self-consciousness answered 'No.' " In short both Bazarov and Mill were bound to admit that the problem of personal unhappiness could not be wholly managed in terms of legislation, causal relationships, and reason.

Bazarov's next shock comes from his falling in love. After his first meeting with Anna he had said: "What a magnificent body; shouldn't I like to see it on the dissecting-table." He originally intended to try to possess her physically; if he failed, he would simply turn his back on her. But this simple plan does not work out in his actual experience; after failing to "gain his ends" with Anna, he is unable to dismiss her from his mind. In her presence he manages to maintain his old scorn of chivalrous sentiments, but when he is alone he curses himself because he has to admit the fact that he is in love, not with woman-in-general but with Anna Sergeyevna.

Bazarov is next confronted by an inexplicable experience of personal honor and valor. This comes out in his acceptance of Pavel's challenge to a duel. It must be admitted that the meaning of

this episode is almost obscured by Turgenev's excessive use of irony and ridicule which, as Henry James pointed out in his first essay on Turgenev, is sometimes laid on too heavily. But underneath the caricature is this point: in theory Bazarov thinks that dueling is absurd, and the circumstances of this duel make it absolutely unreasonable. Yet, confronted by Pavel's challenge, he recognizes the courage and the sense of personal honor involved, and he accepts what the Bazarov of the early chapters would have contemptuously dismissed as archaic nonsense. And having agreed to the duel, he is perplexed by his action.

Another point at which Bazarov's premises crack is the problem of progress. From the very outset Bazarov is doubtful about progress. He remarks the fact that there is an English washbowl, a symbol of progress, in his room but that the door will not fasten. He ridicules Piotr, the house serf who has attained the veneer of contemporary culture. When Vassily Ivanovitch, hoping to please his intellectual son, brings up the subject of the emancipation of the serfs, Bazarov replies: "Yesterday I was walking under the fence, and I heard the peasant boys here, instead of some old ballad, bawling a street song. That's what progress is." And when Arkady points to the cleanliness of the bailiff Philip's cottage, Bazarov objects: "Why, suppose he does live in a clean house, while the nettles are growing out of me—well what do I gain by it?" In sum, Bazarov believes that general progress—i.e., progress accomplished through legal reforms, public education, and the formulation of scientific laws—does not touch certain areas of life and does not answer his personal problems. Piotr plasters his streaky hair with grease and moves about with the civility of the "new, improved generation," but his

character is not improved. Madame Kukshin reads Kislyakov on the woman question, and she has ideas about physiology and embryology, but this progressive information has not made her capable of honesty and love.

On the question of death Bazarov is uncertain. It had never entered into the plans of the early Bazarov, who had thought: "I wouldn't die, why should I, there were problems to solve, and I was a giant." Now he sees that he must face death and face it alone, and all he can say is that he will try to die "decently." Shortly before his death he agrees to his father's request that the last rites of the church be performed, but "when the holy oil touched his breast, one eye opened, and it seemed as though at the sight of the priest . . . something like a shudder of horror passed over the death-stricken face." Confronted with the problems of death, love, progress, and happiness, Bazarov is honest with himself and admits that scientific materialism does not provide him with anything to lean upon. He cannot arrive at a teleological explanation, yet he sees that his earlier premises and attitude cut him off from or render meaningless some of the great experiences of life.

This reading of *Fathers and Sons* is borne out, I think, by the structure and the narrative technique. The novel is thinly populated, with less than a dozen individualized characters, and it covers a period of about three seasons. Structurally it is arranged in five acts, each of which concludes with our attention focused upon Bazarov. Act I ends with his departure from Kirsanovs after the argument with Pavel; Act II, with his anguished revelation of his love for Anna; Act III, with his leaving the home of his parents; Act IV, with the duel; and Act V, with the deathbed scene.

Finally, this interpretation of the novel squares with Turgenev's experience, for Bazarov's perplexities are a reflection of Turgenev's troubled spirit. He once declared that his attitude toward life was identical with that which Belinsky expressed in his celebrated letter to Gogol—a hostility toward Eastern Orthodoxy and a faith in reason. With respect to political and social problems Turgenev tried to maintain a faith in a limited monarchy, parliamentary government, the gradual enlightenment

of the masses, and the benevolence of a cultivated minority. But these beliefs were too sandy a foundation to carry the load of his life. Turgenev's doubts are revealed in the following extracts from letters written about the same time: "Atom though I am, I am my own master; I want truth, not salvation; I expect it from my intelligence and not from Grace." "We are like dogs returning to their vomit. God and the devil are no more, and the advent of Man is still far off."

Confusion Worse Confounded

GEORGE S. MCCUE¹

GRANDFATHER of present dictionaries was the one put out in 1755 by Samuel Johnson, literary and philosophic strongman of the eighteenth century. At first glance Johnson's dictionary seems much like the one on my desk, but a closer examination reveals that Johnson gave no clue to the pronunciation of words. He who did not know how to pronounce *diphthong* or *arctic* could never learn from *The Dictionary*. Here was no warning that *read* in the present tense was not pronounced like *read* in the past tense. Soon after Johnson's time, however, the scholars got busy and fixed up his omission.

Walker's dictionary (1819 edition) carefully explained that *me* should be pronounced to rhyme with *see*. The symbol used for this sound was *ē*. From then on the trouble which lexicographers took to aid the ignorant in search of standard pronunciation was truly remarkable. Each newcomer worked out a new and

better system of symbols; and each hard-working lexicographer, avid to get pronunciation standardized, shunned the work of his predecessors as if it had been the work of the devil. A partial list of the suggestions for recording the vowel of *me* follows:

<i>A New English Dictionary</i>	ī
H. SWEET, <i>New English Grammar</i>	ij
O. JESPERSEN, <i>Modern English Grammar</i>	i·
A. BAUGH, <i>History of English Language</i>	i
G. KRAPP, <i>English Language in America</i>	i:
G. KRAPP, <i>Modern English</i>	î
<i>Funk & Wagnalls New Standard (Key 1)</i>	I

The ordinary layman may be a bit confused by the doodas and flyspecks these learned gentlemen have used for the same sound, but he can at least detect a fundamental pattern: the sound is represented by some kind of plain or embellished *i*. Having got that well established in his pate, the reader is due for a shock the first time he glances at Winston's or Webster's dictionary. There

¹ Associate professor of English, Colorado College.

he'll find \bar{e} used for the sound in *me*; both these dictionaries use the symbol \bar{i} of course, but, alas for schizophrenics, \bar{i} there stands for the diphthong in *ice*. In trying to bring consistency to the symbols for sounds, authorities have had particularly good going with the first vowel of *sorry*. A casual survey of these authorities produces this potpourri:

$a, \bar{a}, \bar{a}, \bar{v}, \bar{o}, \bar{o}, \bar{p}$, and \bar{e} .

The record for vowel sounds is bad, admittedly. But one should not conclude that consonants fared any better. A line-up of the quaint devices used for recording the sounds of *there* looks much like a totem pole and might be just as confusing to the hurried searcher after certainty.

$\bar{th}\bar{a}\bar{r}$ *Funk & Wagnalls New Standard (Key 1)*

$\bar{th}\bar{e}\bar{r}$ *Funk & Wagnalls New Standard (Key 2)*

$\bar{th}\bar{a}\bar{r}$ *Webster's New International*

$\bar{t}\bar{h}\bar{a}\bar{r}$ *Winston Dictionary*

$\bar{F}\bar{H}\bar{a}\bar{r}$ *Century Dictionary*

$\bar{T}\bar{H}\bar{a}\bar{r}\bar{e}$ *Walker's Dictionary*

$\bar{F}\bar{H}\bar{a}\bar{r}$ *P. PERRIN, Index to English*

$\bar{d}\bar{h}\bar{a}\bar{r}$ *Oxford Pocket Dictionary*

$\bar{\delta}\bar{e}\bar{a}\bar{r}$ *A New English Dictionary*

$\bar{\delta}\bar{e}\bar{a}\bar{r}$ *JESPERSEN, Modern English Grammar*

$\bar{\delta}\bar{e}:\bar{r}$ *L. BLOOMFIELD, Language*

$\bar{\delta}\bar{e}\bar{r}$ *H. C. WYLD, Short History of English*

These are the hieroglyphics used by the greatest authorities on English

sounds. Clearly something needs to be done to straighten things out. But what? Could we, the English teachers, settle on a standard and advocate its adoption? Our record for united action is not good. Every English department has its mavericks who would rather be damned than become known as a part of a united front on anything. Other teachers take a superior attitude toward phonetics, casting the whole subject and all those interested in it to the inferior darkness of the speech department. Yet something must be done; and we can learn much from what the scientists have achieved. Long ago these gentlemen realized that standard symbols were necessary—that no progress in chemistry could ever come about while one book used O for hydrogen and another used O for oxygen. The mathematicians might also inspire us. After all, they agree to use π for 3.14159 and never to use it for 2.71828. . . .

I suggest that the NCTE encourage an investigation of current systems of phonetic notation with a view to recommending one system. Some of these views might find expression in *College English*. If this happens, I hope to be among those cheering for the International Phonetic Alphabet. But whether we adopt this particular system is beside the point: we need a standard. The next step should be a campaign to bring dictionary-makers around to our point of view.

The College Teaching of English: A Bibliography

Compiled by EDNA HAYS¹

THIS bibliography of books and articles written on the college teaching of English during 1945 is the first annual supplement to *The College Teaching of English: A Bibliography, 1941-1944*, published last year as a pamphlet by the National Council of Teachers of English. It was compiled in an effort to discover the general nature of the topics most widely discussed and to find trends.

The most obvious conclusion to be drawn from this survey of professional writing is that the college teaching of English continues to be marked by confusion in content, in aims, and in methods. It underscores the need for the curriculum study which the National Council has in progress.

THE ENGLISH PROGRAM

The long-felt need for a revised and unified program in English, explicitly stated by Saul (9), Thorpe (11), and Weisinger (12), has resulted in action. In June, 1945, the National Council appointed a commission to direct a nation-wide study of the English curriculum from kindergarten through college. Two preliminary statements (1, 3) relative to the college portion of the study have appeared. The place of English in any liberal program, says De Vane (2), is impregnable because it deals "in the fundamental and ultimate affairs of men."

Specific aims and good articulation are essentials, according to Thorpe (11), for an effective program. Hodges (4) describes the annual tests in English given at all school levels in Tennessee and used as a basis for improved teaching.

The relation of the classics to the study of English was debated by Keller (5), Porterfield (7), and Snowden (10). Martin (6) reviewed the divergent views of the curriculum held by Hutchins and Dewey and discussed the contributions of the Greeks to our culture.

The inquiry of the Harvard Committee (8) into the problems of general education includes recommendations for the program in English.

1. "The College Teaching of English: Preliminary Statement of a Curriculum Study," *College English*, VI (March, 1945), 346-47.

Lists some of the fields of study: (1) professional topics, (2) range of the subject matter of "English," (3) adaptations of English courses in special curriculums, (4) articulation between high school and college, (5) required courses, (6) general courses, (7) the work of English majors, (8) graduate work, (9) aims of the work in English; suggests ways in which Council members and other readers of *College English* can help the Committee.

2. DE VANE, WILLIAM C. "The Place of English in a Liberal Curriculum," *English Leaflet*, XLIV (May, 1945), 65-74.

Reviews the problems of teaching English in the high schools; says that literature in English "can train at once the mind, the imagination, the heart, and the taste as no other subject can"; thinks teachers of English in an impregnable position because they "deal in the fundamental and ultimate affairs of men"; warns of two dangers: (1) overspecialization and (2) excessive close analysis of parts of literature.

3. "The English Curriculum Study, Part I:

¹ Department of English, Pine Manor Junior College, Wellesley, Mass.

Professional Topics," *College English*, VI (April, 1945), 409.

Asks teachers of English to contribute professional autobiographies and descriptions of particularly successful (or unsuccessful) departmental organization.

4. HODGES, JOHN C. "The State-wide English Program in Tennessee," *College English*, VI (May, 1945), 448-52.

Describes the work of the Tennessee Council of Teachers of English; discusses tests given at all school levels on the results of which plans are made for improvement; intends to publish a teacher's manual; encourages study groups.

5. KELLER, A. G. "English Teaching and the Classics," *School and Society*, LXII (July 28, 1945), 49-51.

Questions whether a knowledge of the classics makes for better writing or for better reading; discusses classics in the original and in translation; concludes that classical training may hinder rather than improve writing, that it is useful but not necessary in the study of literature; suggests that literature be studied in its social setting.

6. MARTIN, BROTHUR HUGH. "Homer and the College Curriculum," *Association of American Colleges Bulletin*, XXXI (December, 1945), 513-23.

Reviews the debate between Robert Hutchins and John Dewey on the subject of the college curriculum; tells some things we have learned from the Greeks; discusses "Homer, the Poet," "His Characters," "The Iliad," "View of Life."

7. PORTERFIELD, ALLEN W. "English Teaching and the Classics: A Comment on Dr. Keller's Article," *School and Society*, LXII (October 27, 1945), 273.

Agrees with Dr. Keller (see No. 5) that foreign languages are poorly taught and that teachers seldom show the relationship to English.

8. *Report of the Harvard Committee: General Education in a Free Society*. Cambridge, Mass.: Harvard University Press, 1945.

Presents a view of the American educational scene; deals in the fifth chapter with problem of general education at Harvard College, including freshman composition and the humanities.

9. SAUL, GEORGE BRANDON. "Suggestions toward a Revised Program in College English," *College English*, VII (October, 1945), 40-43.

Asserts (1) that the primary concern of the English department is language, (2) that language is both a means of expression and a subject for structural and historical consideration, and (3) that literature is a fine art susceptible to historical, analytical, and critical comment; gives four reasons why the work of the English department is frequently ineffective: (1) students often ill prepared and prejudiced against English, (2) conditions of livelihood for the teacher poor, (3) incompetent teachers, and (4) too many courses offered; outlines a program in college English which, if adopted, would answer many criticisms directed against English departments.

10. SNOWDEN, FRANK M., JR. "English Teaching and the Classics: A Reply to Dr. Keller," *School and Society*, LXII (September 22, 1945), 190-91.

Disagrees with Dr. Keller's statement (see No. 5) that literature cannot be taught in translation.

11. THORPE, CLARENCE D. "Toward a Better Program in English: The Factor of Articulation in Elementary School, High School, and College," *Illinois English Bulletin*, XXXII (February, 1945), 3-17.

Urges that we have a program and that we have as good a one as possible; suggests essentials to the planning and organization of an English program: aims, an organic, well-articulated program.

12. WEISINGER, HERBERT. "The Problem of the English Major," *College English*, VI (March, 1945), 342-47.

Points out weaknesses in the requirements for the English major: (1) not required to read many of the important works in English literature, (2) overspecialization, (3) too much time devoted to literary history and biography; suggests that all English majors be required to read a given list of books; points out advantages of a basic book list: (1) thoroughness of preparation, (2) uniformity of preparation, (3) no overspecialization, (4) concentration on the texts themselves, (5) better teaching in small seminar, (6) advantages for the teacher.

ARTICULATION BETWEEN HIGH SCHOOL AND COLLEGE

While the problem of bridging the gap between high school and college awaits solution, few suggestions were offered during 1945. Noyes (13) discussed the new form

of the College Board tests in composition. Potthoff (14) reported a study made in 1941 on the teaching of composition in the high schools of Illinois. Thorpe (15) called attention to the need for a cumulative, progressive program in high school and college and described briefly the work done in articulation at the University of Michigan.

13. NOYES, EDWARD. "The New Type of Tests in Composition," *English Leaflet*, XLIV (April, 1945), 49-58.

Discusses College Board tests in composition, stating the disadvantages and advantages of the test in its new form; thinks the advantages outweigh the disadvantages.

14. POTTHOFF, EDWARD F. "The Teaching of English Composition in the High Schools of Illinois," *Illinois English Bulletin*, XXXII (May, 1945), 1-15.

Summarizes data gathered in 1941 from a survey combined with facts reported by students in required rhetoric courses at the Uni-

versity of Illinois to throw light on the problem of improving the ability of college students to express themselves in oral and written form.

15. THORPE, CLARENCE D. "Factors of Growth in the Language Arts in College with Special Reference to Articulation," *College English*, VI (March, 1945), 331-37.

Points out that, since both the high school and the college are concerned with articulation in English courses, they must establish central guiding aims and concrete goals in a cumulative program; speaks briefly of the work done in articulation by the University of Michigan.

FRESHMAN ENGLISH

According to F. E. B. (22), the college English composition course is a failure. Both this writer, who prefers to remain anonymous, and Wright (40) call for co-operative supervision of the students' oral and written expression by all faculty members. Sullivan (36) places the blame for the poor writing of the college students squarely on the shoulders of the junior high school.

A great effort has been made at the University of Illinois to improve the students' use of English. Roberts (33) describes in detail the course in freshman rhetoric for 1945-46. Potthoff (32) explains the program begun in 1940 to improve the student's expression. And he also sets forth (31) the requirements in written English for all candidates for an undergraduate degree. Moore (30) discusses the chief weaknesses of students in the upper class remedial English course; and Johnson (27) describes a writing clinic conducted at the same university for foreigners. The procedures used for teaching English to foreign students at George Washington University have likewise been described (Rogers [34]).

A number of articles contain suggestions for the content of the course. Crawford (19) advocates a radical change. Barnard (17) urges emphasis on "the communication of experience with economy, clarity, and force." Bryant (18) recommends the collecting of proverbs. Farrison (21) would substitute a short report for the usual research paper. Johnson (26) thinks that the technique of accomplishment should be taught in the writing classroom. Rorabacher (35) discusses the problem of the book of readings.

On the subject of grammar, Wykoff (41) concludes from a study of 5,125 cases that a knowledge of grammar and the principles of punctuation improves writing. In the pages of the *News Letter of the College English Association*, Hicklin (25) and Hendricks (24) discuss the subject of "fragments."

The use of the placement tests in English has been discussed by Haber (23), who thinks that objective testing is turning the teacher into a machine. Averill (16) be-

lieves that the tests have proved particularly helpful in Worcester Teachers College.

Four articles have centered on the course in creative writing. Melvin (29) reports a survey of courses offered in the senior college; Wood (37) tells how the course is usually handled in junior colleges; and Washburn (38, 39) discusses creative writing as one of the arts.

Two experiments have been reported. Dixon and Wilsey (20) report a course conducted jointly by an instructor in speech and an instructor in writing in an effort to show the connection between oral and written expression. Mathews, Larsen, and Butler (28) describe three successful experiments in teaching composition "by reading materials alone."

16. AVERILL, LAWRENCE A. "Some Uses of the ACE English Test in Worcester Teachers College," *School and Society*, LXI (April 21, 1945), 253-55.

Gives results of tests conducted under the auspices of the American Council on Education; thinks the test data particularly helpful in the field of English.

17. BARNARD, ELLSWORTH. "Indefensible Outposts," *News Letter of the College English Association*, VI (January, 1945), 1.

Urges that teachers of freshman composition emphasize "the communication of experience with economy, clarity, and force," and not "impose irrelevant and antique sibboleths."

18. BRYANT, MARGARET. "Vox Populi," *News Letter of the College English Association*, VII (November, 1945), 1, 3.

Recommends the collecting of proverbs as an excellent project for a course in composition; says good collections would be welcomed by the American Dialect Society.

19. CRAWFORD, CHARLOTTE E. "The Beginning Course in English," *Journal of Higher Education*, XVI (February, 1945), 70-74.

Stresses the need to provide developmental language training which will meet the immediate needs of college study; discusses programs in remedial reading, remedial English, freshman orientation courses, the integration of reading and writing; advocates eliminating the study of literature as such, speech-training techniques of narration, poetry, description, and including logic, language study, psychology.

20. DIXON, DOROTHY SUE, and WILSEY, MILDRED. "How Does It Sound?" *News Letter of the College English Association*, VII (April, 1945), 1, 3.

Describes the content and procedure of short courses conducted by an instructor in speech and an instructor in writing to show the connection between oral and written composition.

21. FARRISON, W. EDWARD, "Those Research Papers Again," *Journal of Higher Education*, XVI (December, 1945), 484-87.

Advocates substituting for the research paper a short report on a limited topic in which the student gives evidence of original, independent thought; cites as an example the work of a student.

22. F. E. B. "As Others See Us," *News Letter of the College English Association*, VII (December, 1945), 1, 4.

Argues that college English composition training is a failure; recommends a co-operative supervision of all written and oral work; places responsibility on the English department.

23. HABER, TOM BURNS. "The Teacher and the Machine," *Association of American Colleges Bulletin*, XXXI (October, 1945), 413-17.

Claims that objective testing is turning the teacher into a machine; thinks that placement tests are useful in assigning freshmen to classes, that they are not useful in helping to discover the student's knowledge of English nor in serving as a base for grades.

24. HENDRICKS, CECELIA H. "Another Story," *News Letter of the College English Association*, VII (August, 1945), 1.

Answers Maurice Hicklin's article on "Fragments" (see No. 25); points out that texts do not explain what lies behind sentence structure; says that the writer must make clear (1) what he is talking about and (2) what he is saying about the subject; notes that the sentence is a man-made unit of measurement like a mile or a pound.

25. HICKLIN, MAURICE. "Fragments," *News Letter of the College English Association*, VII (May, 1945), 1.

Asks whether college instructors should try to eliminate "fragments" from freshman themes; reports a check of several magazines; concludes to fight fragments.

26. JOHNSON, BURGESS. "Technique of Ac-

complishment," *News Letter of the College English Association*, VII (December, 1945), 1, 3.

Thinks that the technique of accomplishment can be definitely taught, that it is of especial importance to the writer and in the writing classroom.

27. JOHNSON, W. G. "A Report on the University of Illinois Experimental Writing Clinic," *Illinois English Bulletin*, XXXIII (October, 1945), 9-13.

Describes a writing clinic for foreigners, Oriental-Americans, and Americans handicapped by poor training in English; recommends changes in the program.

28. MATHEWS, ERNST G.; LARSON, ROBERT P.; and BUTLER, GIBBON. "Experimental Investigation of the Relation between Reading Training and Achievement in College Composition Classes," *Journal of Educational Research*, XXXVIII (March, 1945), 499-505.

Describes three successful experiments in teaching composition "by reading materials alone to seven different classes"; calls for more experimentation of this kind based on the thesis that "the more effectively a student reads, the more effectively he writes."

29. MELVIN, HAROLD W. "Creative Writing Courses in the Senior College," *Education*, LXV (February, 1945), 354-57.

Notes the number of courses in creative writing and the wide range in subject matter; points out that the courses are open only to talented advanced students, that they are limited to groups between ten and twenty, that they are taught through group discussions and individual conferences; examines some course descriptions.

30. MOORE, ROBERT H. "The Upperclass Remedial English Courses of the University of Illinois," *Illinois English Bulletin*, XXXIII (October, 1945), 5-9.

Discusses chief weaknesses of students in Rhetoric 5; describes the three elements in the course: (1) simplified review of functional grammar and mechanics, (2) intensified practice in writing, (3) development of reading comprehension.

31. POTTHOFF, EDWARD F. "The Graduation Requirement Relative to Proficiency in Written English at the University of Illinois," *Illinois English Bulletin*, XXXIII (October, 1945), 1-5.

Reviews the work of the Senate Committee on Educational Policy since 1940 which resulted in the establishment of the Committee

on Student English; describes the requirements in written English for all candidates for an undergraduate degree.

32. POTTHOFF, EDWARD F. "The Program for Improving Students' Use of English at the University of Illinois," *College English*, VII (December, 1945), 158-63.

Describes the program initiated in 1940 at the University of Illinois to improve the students' use of English; students must take a placement test; the Committee on Student English studied problems in staffing and instruction of the required rhetoric courses and considered ways of discovering upperclassmen whose writing in 1944 was unsatisfactory; a writing clinic was established in 1944; the Committee on Student English planned and started a program of faculty participation and recommended the establishing of a joint commission on research in student English to make further suggestions for improvement.

33. ROBERTS, CHARLES W. "Freshman Rhetoric Calendar for 1945-1946," *Illinois English Bulletin*, XXXIII (November, 1945), 1-11.

Describes in detail the course in freshman rhetoric at the University of Illinois.

34. ROGERS, GRETCHEN L. "Freshman English for Foreigners," *School and Society*, LXI (June 16, 1945), 394-96.

Describes the procedures used at George Washington University; suggests having the teacher and the class make a text underlining with colored pencils materials to be emphasized, using a current magazine for oral discussion, increasing vocabulary daily, deciding the order in which grammatical topics are to be presented.

35. RORABACHER, LOUISE E. "The 'Book-of-Readings' Problem," *College English*, VI (April, 1945), 392-95.

Classifies collections of readings now available into two types: (1) standard prose pieces from classics and (2) current material dealing with American backgrounds; thinks they should be used as models of form and as motivation; asks for a new book containing selections primarily expository in purpose.

36. SULLIVAN, P. R. "College Composition and the Lower Schools," *Journal of Education*, CXXVIII (May, 1945), 170.

Argues that the problem of poor writing in college can only be solved by the preparatory schools, that the junior high school movement

is the "root source of the poor writing found in colleges."

37. WOOD, W. EVERETT. "Creative Writing in the Junior College," *Education*, LXV (February, 1945), 350-53.

Points out that creative writing in the junior college is usually a part of the course in freshman composition and that it has its compensations.

38. WASHBURN, HELEN PEARY, "Creative Arts and Higher Education. Part II," *Association of American Colleges Bulletin*, XXXI (March, 1945), 84-94.

Discusses creative writing as one of the arts; presents arguments for the artist as teacher and cites work done at the University of Michigan and at Harvard University; points out that the artist frequently has difficulty in fitting into a college or university curriculum.

39. WASHBURN, HELEN PEARY. "Creative Arts and Higher Education. Part III," *ibid.*, May, 1945, pp. 268-78.

Cites examples of the teaching of the creative arts in colleges and universities: (1) literary magazines, (2) painting and sculpture, music, drama, modern dance; thinks the creative arts have a brighter future in the college program; describes the work done in women's colleges and in state universities.

40. WRIGHT, H. BUNKER. "What Freshman Composition Cannot Do," *College English*, VII (November, 1945), 98-101.

Says that our colleagues must be made to understand what freshman English cannot do, that what is needed is not a new plan but a new attitude; thinks teachers of English should present the problem as one for the entire faculty; advises (1) that all teachers consider adequate expression necessary for a passing grade, (2) that it is an obligation all teachers can fulfil by insisting on good writing and speaking.

41. WYKOFF, GEORGE S. "The Relation of a Knowledge of Grammar and Punctuation to Writing," *Educational Administration and Supervision*, XXXI (October, 1945), 385-93.

Summarizes data collected by the department of English at Purdue University for six years concerning (1) relationship between a knowledge of grammar and writing, (2) relationship between a knowledge of the principles of punctuation and writing; gives the procedure and results; concludes from a study of 5,125 cases that (1) students "with a knowledge of usable grammatical terms will belong to a group which will, at least ninety per cent of the time, write better themes than students with a smaller amount of knowledge of such grammar"; (2) the same is true of students who have a knowledge of the principles of punctuation.

READING

The problem of reading continues to be one of major concern. Current practices in the teaching of the subject have been appraised by Gray (48). The conference, too, held at Claremont College (44) has been reported.

Both reading abilities and disabilities have been studied. After wide research, Burkart (43) found that reading consists of 214 separate abilities, motor, sensory, or intellectual in nature. Through experimentation with 100 students, Hall and Robinson (49) discovered six factors in types of reading accuracy. Changes in the reading ability of 474 college freshmen have been reported by Gladfelter (46). Gann (45) relates reading disability to personality.

The relation between reading and content has been discussed. Yoakam (53) studied it in relation to school subjects. Huse (50) differentiates between mechanical reading and reading with understanding.

Two articles deal with the subject of remedial reading. Kilby (51) relates it to scholastic success. McCaul (52) describes the work in remedial reading done at the College of the University of Chicago.

Gray (47) in his summary of reading investigations notes that the largest number of studies were made in higher institutions of learning. Betts and Betts (42) list 8,278 references published before January, 1943.

42. BETTS, EMMETT A. and THELMA M. *An Index to Professional Literature on Reading and Related Topics*. New York: American Book Co., 1945.

Gives 8,278 references published before January, 1943; contains a topical index under more than 150 different headings.

43. BURKART, KATHRYN HARRIETT. "An Analysis of Reading Abilities," *Journal of Educational Research*, XXXVIII (February, 1945), 430-39.

Reports a study of educational and psychological literature "to determine the abilities which reading experts regard to be most important in reading"; concludes that reading consists of 214 separate abilities, motor, sensory, or intellectual in nature.

44. CLAREMONT COLLEGE READING CONFERENCE. *Tenth Yearbook*. Claremont, Calif.: College Library, 1945.

Reports the conference held on various phases of reading.

45. GANN, EDITH. *Reading Difficulty and Personality Organization*. New York: King's Crown Press, 1945.

Discusses reading disabilities; gives tables; contains a bibliography.

46. GLADFELTER, MILLARD ELWOOD. "Changes in Reading Ability of 474 Students during the Freshman Year in College." University of Pennsylvania dissertation, 1945.

Reports changes in the reading ability of 474 college freshmen; shows relationship between grades and reading score.

47. GRAY, WILLIAM S. "Summary of Reading Investigations: July 1, 1943, to June 30, 1944," *Journal of Educational Research*, XXXVIII (February, 1945), 401-29.

Indicates the general nature, scope, and findings of the investigations published during the year; notes the decrease; finds the greatest number of studies made in institutions of higher learning; classifies articles under eight heads.

48. GRAY, WILLIAM S. (ed.). *Appraisal of Current Practices in Reading*. "Supplementary Educational Monographs," No. 61. Chicago: University of Chicago Press, 1945.

Discusses reading programs, materials, individual needs, provision for poor and disabled readers, interpretation, word perception, literature.

49. HALL, WILLIAM E., and ROBINSON, FRANCIS P. "An Analytical Approach to the Study of Reading Skills," *Journal of Educational Research*, XXXVI (October, 1945), 429-42.

Finds through experimentation with a hundred students in freshman English at Eastern Washington College of Education the existence of six factors in types of reading accuracy: (1) attitude of comprehension accuracy, (2) role of inductive reading, (3) verbal or word meaning, (4) not identifiable, (5) role of unrelated facts, (6) chart-reading skill.

50. HUSE, H. R. "Reading and Understanding," *Etc.: A Review of General Semantics*, III (Autumn, 1945), 35-40.

Differentiates between mechanical reading and reading which gives an understanding of what the sounds symbolize; reviews briefly the nature of language; thinks students can and must be taught to read critically.

51. KILBY, RICHARD W. "The Relation of a Remedial Reading Program to Scholastic Success in Colleges," *Journal of Educational Psychology*, XXXVI (December, 1945), 513-34.

Investigates the relation of a remedial reading program to improvement in scholastic standing; states four aspects studied: (1) value for improving grades in general, (2) value for improving grades in particular subjects, (3) which students improved scholastically as a result of the remedial instruction, (4) what kind of remedial program is valuable for improving grades.

52. MCCAUL, ROBERT L. "Remedial-Reading Training," *Journal of Higher Education*, XVI (January, 1945), 40-42.

Describes the work in remedial reading done in the College of the University of Chicago, Grades XI-XIV.

53. YOAKAM, GERALD A. "Essential Relationships between Reading and the Subject Fields or Areas of the Curriculum," *Journal of Educational Research*, XXXVIII (February, 1945), 462-69.

Treats "the concept of reading as it relates to the school subjects, and concludes that there must be systematic instruction in reading at the elementary level and later incidental instruction at all levels in relation to the content area."

LANGUAGE

During 1945 two interesting publications on language in general appeared. Mencken (65) added the first supplement to his original work, *The American Lan-*

guage. And Pollock, De Vane, and Spiller (66), for the Commission on Trends in Education of the Modern Language Association, outlined approaches to the study of language at all levels.

Semantics and Basic English continue to provoke debate. Hayakawa (61, 62) defines general semantics as "the study and correction of human *responses* to symbols, signs, symbol-systems (including language), sign-systems, and sign-situations" and sketches the development of the "semantics movement." Coulter (58) indicates "a method of approach which will be effective in clarifying confused meanings." Both Fiess (59) and Kragness (64) express concern for critical thinking through language. On the other hand, Callaghan (56) thinks that semantics is ancillary if not prerequisite to speech.

Richards (67) defends Basic English, discussing some prevalent misconceptions; and Haber (60) provides a handbook. But Walsh (70) thinks that Basic English cannot possibly meet the needs of the specialist or of the internationalist.

Words, their origins and histories, as well as their semantic overtones have been discussed by Brown (54). Both Withers (72) and Snowden (69) speak of the value of a knowledge of Latin in building vocabulary. Simpson (68) gives a diagnostic list of spelling words for college freshmen.

Several suggestions have been made for the treatment of grammar. Williams (71) states the grammarian's dilemma and concludes that "we must turn to what the students of linguistics have learned about our language." Carter (57) thinks that grammar is a matter of general information, not a special technique. Kaulfers (63) discusses the teaching of grammar from the sociopsychological point of view. Brown (55) calls upon teachers of English to "go beyond grammar" and teach the human values.

54. BROWN, IVOR. *A Word in Your Ear, and Just Another Word*. New York: E. P. Dutton Co., 1945.

Deals with origins and histories of words; discusses semantic overtones and connotations.

55. BROWN, SHARON. "Grammar Is Not Enough," *English Leaflet*, XLIV (January, 1945), 9-13.

Calls upon teachers of English to "go beyond grammar" and enlarge the scope of teaching to include human values.

56. CALLAGHAN, J. CALVIN. "Semantics—Pedantic Antics?" *Quarterly Journal of Speech*, XXXI (February, 1945), 77-79.

Says semantics "may be 'theory,' but its end is 'practice'"; thinks semantics ancillary if not prerequisite to speech, that we actually teach it every day.

57. CARTER, ROLAND D. "English Grammar with a Halo," *College English*, VII (December, 1945), 165-66.

Argues that grammar is not technique but rather a matter of general information and that it be so regarded.

58. COULTER, V. C. "Does Your Conscience

Hurt You?" *College English*, VI (February, 1945), 283-88.

Classifies the meaning of the word "conscience"; indicates "a method of approach which will be effective in clarifying confused meanings."

59. FIESS, EDWARD. "Language and Morals," *College English*, VI (February, 1945), 269-74.

Attributes the current interest in language communication to the complexity of the interchange of ideas and information in the modern world; discusses propaganda analysis; calls upon teachers of English to instill in students "regard for fidelity to verifiable fact."

60. HABER, TOM BURNS. *Handbook of Basic English*. New York: D. Appleton-Century Co., 1945.

Provides the fundamental principles of Basic English.

61. HAYAKAWA, S. I. "General Semantics: An Introductory Lecture," *Etc.: A Review of General Semantics*, II (Spring, 1945), 160-69.

States that "general semantics is an educational theory whose aim is to study the evalua-

tion processes of human beings"; adds that "general semantics as an educational method strives to train people in such ways . . . that they are prepared *in advance* against the tendency to make pathological identifications."

62. HAYAKAWA, S. I. "Semantics, General Semantics: An Attempt at Definitions," *ibid.*, Winter, 1944-45, pp. 116-20.

Defines semantics and general semantics; sketches the development of the "semantics movement."

63. KAULFERS, WALTER V. *Four Studies in Teaching Grammar from the Socio-psychological Viewpoint*. Palo Alto: Leland Stanford University, 1945.

Writes concerning the indispensability of grammar, the teaching of English grammar in the elementary schools and the junior high schools, teaching it with special reference to modern foreign languages, and from the sociological viewpoint.

64. KRAGNESS, SHEILA L. "Critical Thinking through Language," *Modern Language Journal*, XXIX (October, 1945), 521-23.

Thinks teachers should develop in students the ability to combat propaganda through critical thinking; points out that language study helps students to detect perversions of language and ideas.

65. MENCKEN, H. L. *The American Language: An Inquiry into the Development of English in the United States, Supplement I*. New York: Alfred A. Knopf, 1945.

Discusses the sources of the growth of the American language; contains an index of words and phrases; presents the thesis that "today it is no longer necessary for an American writer to apologize for writing American."

66. POLLOCK, THOMAS C.; DE VANE, WILLIAM C.; and SPILLER, ROBERT E. *The English Language in American Education*. New York: Commission on Trends in Education of the Modern Language Association of America, 1945.

Calls attention to developments in linguistic science which help to clarify the problem of language instruction; discusses the need for the study of the English language; outlines approaches to the teaching of language at all levels.

67. RICHARDS, I. A. "Basic English," *Modern Language Journal*, XXIX (January, 1945), 60-65.

Discusses some misconceptions of Basic English; names five requirements which Basic had to fulfil: (1) range, (2) economy, (3) uniformity, (4) normality, (5) directly learnable.

68. SIMPSON, D. G. "A Diagnostic List of Spelling Words for College Freshmen," *Journal of Educational Psychology*, XXXVI (May, 1945), 366-73.

Gives a list of words compiled and analyzed experimentally for use in a remedial spelling program; discusses outline and dictated form of presenting words; thinks the outline spelling test should be more widely used.

69. SNOWDEN, F. M., JR. "The Classicist and Vocabulary at the College Level," *Classical Journal*, XL (April, 1945), 437-44.

Urges classicists to help meet the increasing vocabulary needs of college students (1) by emphasizing derivatives in elementary Latin and Greek courses and (2) by giving special courses in word study; gives bibliography.

70. WALSH, CHAD. "Basic English: World Language or World Philosophy?" *College English*, VI (May, 1945), 453-59.

Thinks Basic English "with its mass of idioms, its chaotic verb rules, and its inadequate vocabulary cannot possibly meet the needs" of the specialist or of the internationalist; believes Basic English suffers from a dichotomy of purpose: (1) a simple international language, (2) a philosophical tool, which, stemming from Bentham, would be terrifying.

71. WILLIAMS, RALPH M. "The Grammarian's Dilemma," *English Leaflet*, XLIV (June, 1945), 81-87.

States the grammarian's dilemma: shall he emphasize (1) the traditional rules of grammar, (2) the current practice of acceptable speakers and writers, (3) the most desirable usage linguistically; says "we must turn to what the students of linguistics have learned about our language."

72. WITHERS, A. M. "On Reading and Writing," *Journal of Higher Education*, XVI (February, 1945), 75-78.

Says that Latin is the basis of an English vocabulary; advocates a course in word derivation.

LITERATURE

The teaching of literature has been more widely discussed than any other phase of the English program. In keeping with the times, emphasis has fallen on its interna-

tional aspects. Perrin (101) calls for research in comparative literature which will prove useful to teachers. Christy (81) urges the organization of American resources for the study of comparative literature. Friederich (88) decries the confusion between general and comparative literature. The importance of comparative literature as a humanistic discipline has been pointed out by Baldensperger (74). Parks (98, 99) lists publications helpful to teachers. Annuals and giftbooks, says Shelley (104), served as early intermediaries of foreign literatures. Christy (82) announces a series of studies in world literature. Articles on specific literatures have been written: Slavic (90, 96), French poetry (106), Jewish (89, 97), Turkish (75), Negro (94), Arabic (80), Franco-German (102). Recent scholarship in the period of the Renaissance has been surveyed by Bush (79). Arndt (73) discusses nationalism and internationalism in relation to utopias. Both Fletcher (87) and Walsh (107) show the implications of Dante's works for the world today.

Cardwell (83) describes a program of studies in American civilization. Coan and Lillard (84) list novels dealing with life in the United States; Harrison (92, 93) names eighty-eight American novels treating newspaper journalism and discusses their relative importance. Parks (100) reviews the *United States Quarterly Book List*.

The types approach to the study of literature has been evaluated by Ehrenpreis (86). Drama (77, 91) and biography (108) have likewise been discussed.

Articles deal with various aspects of the teaching of literature: its place in the program (Burgum [78]), its function in a democracy (Stovall [105]), its relation to the fine arts (Wells [109]), objectives (Linton [95] and Self [103]), and student reactions (Blodgett [76]). Earnest (85) treats the fundamentals of literary criticism.

73. ARNDT, KARL J. R. "American Utopias and Internationalism," *Comparative Literature News-Letter*, III (April, 1945), 54-56.

Points out that the Germans founded the most successful utopias of nineteenth-century America; compares the relation of theory to practice in writings about utopias to the relation between internationalism and nationalism in utopias.

74. BALDENSBERGER, FERNAND. "The Role of Comparative Literature in the World of Today," *Comparative Literature News-Letter*, IV (October, 1945), 2-4.

Opens two main vistas for consideration: (1) the importance of comparative literature as a humanistic discipline and (2) the need for advanced research in comparative literature.

75. BIRGE, JOHN KINGSLEY. "The Rising Tide of Interest in Turkish Studies," *Comparative Literature News-Letter*, III (April, 1945), 56-58.

Lists by periods publications on Turkish history and contemporary development which have interested American scholars.

76. BLODGETT, HAROLD. "A Problem of Etiquette," *News Letter of the College English Association*, VII (February-March, 1945), 3.

Discusses two extremes in the conduct of students: (1) silent because overwhelmed by the reputation of an author and (2) flippant because unimpressed.

77. BROOKS, CLEANTH, and HEILMAN, ROBERT. *Understanding Drama*. New York: Henry Holt & Co., 1945.

Discusses, in Part I, "Problems of the Drama"; in Part II, "Simpler Types"; and, in Part III, "More Mature Types."

78. BURGUM, EDWIN BERRY. "The Place of Literature in a Liberal Education," *New Mexico Quarterly Review*, XV (Summer, 1945), 159-75.

Attributes present confusion in English studies to the "search for a relationship with the world at large which it has had no interest in promoting"; says the aristocratic outlook of the humanist has driven him to take refuge in the past; argues that critics and teachers should make man aware of the direction of events in the living present.

79. BUSH, DOUGLAS. "Surveys of Recent Scholarship in the Period of the Renaissance," *Comparative Literature News-Letter*, IV (December, 1945), 17-18.

Remarks on the complexity of material in bibliographies; says that the prime motive of

teachers of the humanities should be "the creation and propagation of a 'usable past.'"

80. CALVERLEY, EDWIN E. "A Preface to Arabic Literature in English Translation," *Comparative Literature News-Letter*, III (January, 1945), 30-32.

Gives an annotated list of books on Arabic literature and culture.

81. CHRISTY, ARTHUR E. "A Proposal for Organizing American Resources for the Study of Comparative Literature and Intercultural Relations," *Comparative Literature News-Letter*, III (March, 1945), 43-47.

Calls attention to the preparation by the NCTE Committee on Comparative Literature of *A Guide to Comparative Literature and Intercultural Relations*; summarizes proposals for other projects.

82. CHRISTY, ARTHUR E. "Culture Européenne Series," *Comparative Literature News-Letter*, IV (November, 1945), 16.

Announces a series of studies dedicated to the memory of President Franklin Roosevelt, intended to combine scholarship with general appeal; lists volumes already published.

83. CARDWELL, GUY A. "American Civilization at University of Maryland," *News Letter of the College English Association*, VII (November, 1945), 1, 3.

Describes a program of studies in American civilization which stresses the social and humanistic disciplines.

84. COAN, OTIS W., and LILLARD, RICHARD G. *America in Fiction: An Annotated List of Novels That Interpret Aspects of Life in the United States*. Rev. ed. Stanford University: Stanford University Press, 1945.

Classifies the titles according to geography, race, general subjects.

85. EARNEST, ERNEST. *A Foreword to Literature*. New York: D. Appleton-Century Co., 1945.

Discusses the fundamentals of literary criticism.

86. EHRENPREIS, IRVIN. *The "Types Approach" to Literature*. New York: King's Crown Press, 1945.

Describes the types approach, its origins, its contributions, its further uses; reviews the use of the types approach in college and in high school; discusses its values.

87. FLETCHER, JEFFERSON B. "Dante's Own Comedy," *American Scholar*, XIV (Winter, 1944-45), 60-71.

Fills in the outline of "Dante's 'comedy'"

which can "be read as the comedy of mankind"; makes two reflections upon Dante's relation to ourselves: (1) his argument for a world state and (2) the Pope of our day "accepted Vatican City as his sufficient temporal demesne, renounced and denounced in words strangely reminiscent of Dante's own any claim to further temporal power as inevitably conducive to covetousness in the church."

88. FRIEDERICH, WERNER PAUL. "The Case of Comparative Literature," *American Association of University Professors Bulletin*, XXXI (Summer, 1945), 208-19.

Attributes the decline of the teaching of comparative literature to (1) a lack of understanding of the term and confusing it with general literature, (2) survey courses, (3) the program for the major in comparative literature; marks out areas for investigation.

89. FRISCH, EPHRAIM. "The Book and the People of the Book," *American Scholar*, XIV (Autumn, 1945), 435-46.

Discusses "the need for a reorientation in reference to the Hebrew Scriptures or, as they are commonly known, the Old Testament."

90. GERSHENSON, JUDAH. "Slavonic and East European Books in the Newberry Library," *Comparative Literature News-Letter*, IV (November, 1945), 11-12.

Calls attention to the rare and distinguished linguistic collection in the Newberry Library.

91. GRANVILLE-BARKER, HARLEY. *The Use of the Drama*. Princeton, N.J.: Princeton University Press, 1945.

Presents a series of lectures delivered at Princeton University in 1944.

92. HARRISON, JAMES G. "Nineteenth-Century American Novels on American Journalism. I," *Journalism Quarterly*, XXII (September, 1945), 215-24.

Lists eighty-eight nineteenth-century novels dealing with newspaper journalism; indicates the view of journalism presented in these novels.

93. HARRISON, JAMES G. "Nineteenth-Century American Novels on American Journalism. II," *ibid.*, December, 1945, pp. 335-45.

Discusses "the relative importance as literature and as social criticism of the eighty-eight novels" treating journalism; evaluates the contribution made by the most significant novelists.

94. LASH, JOHN S. "On Negro Literature," *Phylon*, VI (Third Quarter, 1945), 240-47.

Argues for including Negro writers in courses in American literature, for integrating Negro literature and American literature.

95. LINTON, CALVIN D. "Teaching the Heart of Literature," *College English*, VII (November, 1945), 93-97.

Asserts that "the appreciation of literature is a matter of the spirit and the emotions as well as of the intellect"; states the objectives: (1) to broaden the understanding, (2) to increase enjoyment, (3) to develop sensitivity to beauty, (4) to refine the taste, (5) to instill the wisdom and beauty of the ages, (6) to enrich inward aesthetic and spiritual resources; discusses E. C. Drake's article (*Harper's Magazine*, October, 1944); emphasizes methods of teaching and states four requirements: (1) a deep and glowing appreciation of literature, (2) an ability to make clear the reasons for reaction to a piece of writing, (3) an aesthetic appreciation of general literature, (4) a use of the principles of good teaching in any field.

96. MANNING, CLARENCE A. "The Literature of the Southern Slavs," *Comparative Literature News-Letter*, III (February, 1945), 35-38.

Reviews briefly the contributions of the Balkan Slavs to literature; hopes that a selected list of work may be made accessible; gives a short bibliography.

97. NOBLE, SHALOMO. "An Introduction to Jewish Literature," *Comparative Literature News-Letter*, III (March, 1945), 48-50.

Gives an annotated bibliography of Jewish books.

98. PARKS, GEORGE. "Current Guide to World Literature," *Comparative Literature News-Letter*, III (January, 1945), 32-34.

Continues Professor Parks's offering in the December, 1944, number of this bulletin; bases titles listed on the *Publishers' Weekly*; aims to include whatever a teacher of literature might wish to hear about.

99. PARKS, GEORGE. "Current Guide to World Literature," *ibid.*, February, 1945, pp. 40-42.

Lists publications which may be of interest to teachers of comparative and world literature.

100. PARKS, GEORGE. "The Quarterly Book List," *ibid.*, IV (October, 1945), 4-7.

Reviews the *United States Quarterly Book List*; thinks it a "superior work" but that it reviews too few works on literature.

101. PERRIN, PORTER G. "Comparative Literature in Perspective," *Comparative Literature News-Letter*, IV (October, 1945), 1-2.

Calls for increased knowledge in the field of comparative or general literature, research guided by the needs of teachers; invites teach-

ers to send outlines and reading lists for courses now being given.

102. ROSENBERG, RALPH P. "American Studies in Franco-German Literary Relations," *Comparative Literature News-Letter*, IV (December, 1945), 18-22.

Surveys thirty-one doctoral dissertations in Germanics.

103. SELF, MAURINE. "A Study of the Aims for Teaching Literature in Theory and in Practice," *Illinois English Bulletin*, XXXII (March, 1945), 1-27.

Deals with aims as set forth in theory and as they are practiced; reviews aims stated by leaders from 1917 through 1943; attempts to see whether these aims have been put into practice and how, as revealed in sixty-two articles in the *English Journal*; concludes that there is a large measure of agreement between theory and practice.

104. SHELLEY, PHILIP ALLISON. "Annuals and Gift-Books as American Intermediaries of Foreign Literature," *Comparative Literature News-Letter*, III (May, 1945), 59-62.

Reveals that annuals and giftbooks which boasted of native authors and national literature contained numerous specimens of various European literature in translation and therefore contributed to the knowledge in the United States of modern foreign literature; gives a bibliography.

105. STOVALL, FLOYD. "The Function of Literature in a Democracy," *College English*, VI (May, 1945), 440-44.

Speaks "of the function of literature in preserving democracy by affirmations of faith, by interpretations of the past, and by prophecy linking the past with the future"; thinks that future peace and democracy depend upon the exchange of ideas with the rest of the world, that literature is the medium for such exchange.

106. TEMPLE, RUTH Z. "Verlaine and His English Readers," *Comparative Literature News-Letter*, III (May, 1945), 63-66.

Discusses English prejudice against French poetry; attributes the popularity of Verlaine's verse in England to the fact that it lends itself to scansion according to English meters and thereby suggests the infinite.

107. WALSH, GERALD G. "Dante and the Problems of Peace," *Comparative Literature News-Letter*, III (April, 1945), 51-53.

Discusses Dante's idea of peace and of the organization of a world community; relates these ideas to contemporary problems.

108. WEINGARTEN, SAMUEL. "Biography in the English Curriculum," *News Letter of the College English Association*, VII (August, 1945), 3.

Describes a course in biography, combined with a study of the essay, given at the Wright branch of the Chicago City Junior College.

109. WELLS, HENRY W. "Comparative

Literature and the Fine Arts," *Comparative Literature News-Letter*, III (January, 1945), 27-29.

Urges that literature be taught in relation with its sister-arts; points out the need for changes in the curriculum and for teachers of vision and imagination; gives a list of books useful in the teaching of literature in relation to various arts.

LITERARY SCHOLARSHIP

During the period being considered literary scholarship was discussed very little. Walley (112) expressed concern over the separation within literature which he thinks traceable to overspecialization. And Myrick (111) defended the historical and linguistic ideal in literary scholarship. Werner's (113) call for help in deciding which of the six great periods of European literature we are in and about which he held four theories was answered diversely. Kain (110) accepted theory No. 1; Williams (114), theory No. 4.

110. KAIN, R. M., "What Age Is It?" *News Letter of the College English Association*, VII (April, 1945), 1, 3.

Accepts Professor Werner's No. 1 theory that the Realistic Period ended "without any scholar's noticing it." (See No. 113.)

111. MYRICK, KENNETH O. "The Challenge to Orthodox Scholarship," *News Letter of the College English Association*, VI (January, 1945), 1, 4.

Defends linguistic and historical ideal in literary scholarship; argues that the humanist must "rediscover the values that make us men" and that "one of the best ways is through orthodox scholarship which has so often been misused."

112. WALLEY, HAROLD R. "Reconstruction for Humpty Dumpty: The Comparative Concept in Literary Study," *College English*, VI (April, 1945), 404-8.

Thinks the separatism within literature a symptom of the larger disintegration caused by overspecialization; corrects basic misapprehensions about the nature and function of litera-

ture: (1) literature does not exist as an analytical process, (2) literature is not subservient to the other creative arts, (3) literature is not primarily a scientific rationale; discusses the presentation of literature both to the graduate and to the undergraduate student.

113. WERNER, W. C. "Help! Where Am I?" *News Letter of the College English Association*, VI (January, 1945), 1.

Lists the six great periods of European literature; asks what period we are in today; suggests four possibilities: (1) that a Realistic Period ended without notice, (2) that the Realistic Period is longer than the Romantic, (3) that the Realistic Period will be the dominant type forever, (4) that, there having been no Realistic Period, we are still in the Romantic.

114. WILLIAMS, CECIL B. "More about the 'Isms,'" *News Letter of the College English Association*, VII (February-March, 1945), 2.

Accepts Professor Werner's No. 4 theory, "That there really has been no Realistic Period but that we are still in the Romantic Period." (See No. 113.)

HUMANITIES

The humanities, having found an assured place in the college curriculum, have been subjected to widespread discussion and revaluations. Brett (115) urges teachers of the humanities to take planned positive action. The general direction of the reform of college education to include the humanities has the approval of Kandel (122). According to McDowell (123), the new humanities programs are of three kinds: corrective, constructive, destructive. Wilkins (129) reviews the studies included in the humanities to show the essential humanistic nature of each. Millett (125) analyzes

causes of weaknesses in humanities programs and makes suggestions for their improvement.

Mursell (126) outlines "a reasonable scheme for the arts in general education." Goldberg (118) argues that colleges and universities should foster the humanistic and other liberal disciplines. In the opinion of Jones (121) the greatest need of learning is joy. Brownell (116) discusses three interpretations of the culminating expression of the humanities.

Conferences on the humanities have been held at Vanderbilt University (117, 119), at Leland Stanford Junior University (128), at the University of North Carolina (124), and at Denver (120).

Parks (127) supplies a bibliography of recent and forthcoming books in the humanities.

115. BRETT, AXEL. "Instrumentalism and the Humanities," *American Association of University Professors Bulletin*, XXI (Summer, 1945), 181-88.

Urges that teachers of the humanities accept instrumentalism and take planned positive action by (1) integrating subjects, (2) requiring two years' work for all higher professions, (3) a critical re-examination of educational values, methods of teaching, and the content of courses.

116. BROWNELL, BAKER. "The Value of the Humanities," *Journal of Higher Education*, XVI (November, 1945), 405-12.

Discusses three interpretations of the culminating expression of the humanities: (1) in institutions, (2) "in works of art and other end products of cultural interest," (3) in human beings, human values, and action.

117. DUNCAN, EDGAR H. (ed.). *The Humanities in Higher Education in the South*. Nashville, Tenn.: Vanderbilt University, 1945.

Reports a conference held at Vanderbilt University, July 24-29, 1944.

118. GOLDBERG, MAXWELL H. "The Humanities and Postwar Service," *Association of University Professors Bulletin*, XXXI (Winter, 1945), 621-27.

Argues that the postwar years demand concern "not with processes and things but with attitudes and values," that colleges and universities should foster the humanistic and other liberal disciplines.

119. HUDSON, A. P. "Vanderbilt Conference in the Humanities," *South Atlantic Bulletin*, XI (October, 1945), 9-10.

Appraises the previous work of the Conference; outlines the future program both in the humanities and in the field of general public education.

120. "The Humanities at Work," *Proceed-*

ings of the Second Regional Conference on the Humanities, Held at Denver, Colorado, December 1-3, 1944. Albuquerque, N.M.: University of New Mexico Press, 1945.

121. JONES, HOWARD MUMFORD. "The Gay Science," *American Scholar*, XIV (Autumn, 1945), 393-404.

Makes three observations about the scholarship of the future: (1) thinks the great task of nineteenth-century accumulation and codification is outmoded, (2) discusses "humanistic values," (3) points out that the greatest need of learning is joy.

122. KANDEL, I. L. "The Humanities in Search of Students," *American Scholar*, XIV (Summer, 1945), 316-25.

Approves the general direction of the reform of college education; raises the issues of high-school preparation; criticizes some recent reports; thinks the time has come when the colleges must impress upon the high schools the importance of preserving the humanities.

123. MCDOWELL, TREMAINE. "Time and the Humanities," *College English*, VI (April, 1945), 375-79.

Discusses the difficulty in absolute acceptance of time; points out that colleges and schools of art are at certain points backward-looking; believes that new humanities programs are of three kinds: (1) corrective, (2) constructive, (3) destructive.

124. MACKINNEY, LOREN C.; ADAMS, NICHOLSON B.; and RUSSELL, K. (eds.). *A State University Surveys the Humanities*. Chapel Hill: University of North Carolina Press, 1945.

Presents a symposium as a contribution of the sesquicentennial enterprise in which the university evaluates the past, present, and future of the world of education.

125. MILLETT, FRED B. *The Rebirth of Liberal Education*. New York: Harcourt, Brace & Co., 1945.

Analyzes causes of weaknesses in humanities programs and makes suggestions for their improvement; describes specific experiments in breaking down departmental barriers; discusses experiments in methods of teaching: comprehensive exams, discussion groups, tutorial work, independent study, honors papers; suggests ways of selecting and educating teachers in the graduate school.

126. MURSELL, JAMES L. "The Arts in American Education," *Teachers College Record*, XLVI (February, 1945), 285-92.

Outlines "a reasonable scheme for the arts in general education"; defines the arts as "the instrumentalities by which emotional values and meanings become explicit, objective, public, communicable"; thinks workers in the arts should (1) develop artistic abilities of individual pupils, (2) promote activities in artistic participation, (3) develop appreciation; de-

scribes some basic conditions for those who would put the plan in practice.

127. PARKS, GEORGE B. "Recent and Forthcoming Books in the Humanities," *Comparative Literature News-Letter*, IV (November, 1945), 12-15.

Gives a classified list.

128. STANFORD CONFERENCE ON THE HUMANITIES, LELAND STANFORD JUNIOR UNIVERSITY. *The Humanities Chart Their Course: Report of the Second Annual Conference Held by the Stanford School of Humanities*. Stanford University, Calif., 1945

129. WILKINS, ERNEST H. "The Humanities," *Journal of Higher Education*, XVI (April, 1945), 169-74.

Defines the terms "humanism" and "humanistic"; reviews the studies included in the humanities to discern the essential humanistic nature of each: language, literature, fine arts, music, religion, history; points out that the humanities, the social sciences, and the natural sciences are deeply interwoven.

COMMUNICATION AND THE COMMUNICATION ARTS

The trends of English teaching toward work in communication has continued to gather force. So pronounced is it, that the National Council has a Committee on College Courses in Communication to study the courses offered. Thompson (144) argues that world unity and cultural unity within our own society depend upon the enrichment of communication. Grey (138) asks teachers of English to face three related questions: isolation or co-ordination in work, degree of communication-mindedness, and future policy. He (137) also discusses the importance of the communication arts in the school community. Pooley (141) argues that in every situation communication needs determine language usage. According to De Boer (133), communication is "one way of designating the subject matter of education" in which English performs peculiar functions. Communication is, in the opinion of Davidson (132), "a functional course for the integration of the college curriculum." Schramm (142) reports a study made at the University of Iowa during 1944 and 1945 to determine basic data on the impact of mass communication media on college students.

Radio and its role in education have been widely discussed. Levenson (140), who has had wide experience in radio education, discusses it from various angles. Barnouw (130) presents twenty-five radio plays and points out the importance of radio in our society. Woelfel (146) tells what is available in radio and makes suggestions for using it. Standards for college courses in radio broadcasting have been set by the Federal Radio Education Committee (134, 135). Young (147) describes the radio course at Finch Junior College. Hansen (139) calls the attention of educators to the radio program, "The Human Adventure," a joint enterprise of the Mutual Broadcasting System and the University of Chicago. The possibilities of educational broadcasting are unlimited, says Wakefield (145), who envisions a combination of school and college programs.

Gates (136) calls for 16-mm. motion-picture versions of some of Shakespeare's plays. Daniels (131) urges the use of sound film, records, charts, and pictures in English classes. Simms (143) has found the balopticon useful in the teaching of both composition and literature.

130. BARNOUW, ERIK (ed.). *Radio Drama in Action*. New York: Farrar & Rinehart, Inc., 1945.

Contains twenty-five radio plays concerned with social problems; discusses radio's role in our society.

131. DANIELS, R. BALFOUR. "Visual Methods in English Instruction," *News Letter of the College English Association*, VII (April, 1945), 4.

Calls for the use of the sound film, records, charts, pictures, and looks forward to television.

132. DAVIDSON, CARTER. "A College Administrator Looks at the Teaching of Communication," *Quarterly Journal of Speech*, XXXI (April, 1945), 143-44.

Says general education provides "skills and knowledges essential to sharing the life of our genus or kind"; considers it a framework of four sides: (1) the natural sciences, (2) the social sciences, (3) the humanities, (4) the arts of communication; defines communication as "a functional course for the integration of the college curriculum."

133. DE BOER, JOHN J. "English in a 'Communications' Program," *Quarterly Journal of Speech*, XXXI (October, 1945), 291-95.

Defines communication as "one way of designating the subject matter of education"; discusses the peculiar functions of English instruction in the total program: (1) the English class aids in integrating the developing thoughts and purposes of youth, (2) it treats language as communication, (3) it includes radio, newspapers, and magazines, (4) it is concerned with the social purposes of preserving free institutions and establishing a peaceful world society; suggests expanding the scope of English, doubling its schedule time, relabeling it "General Studies," "Core," or "Social Living."

134. FEDERAL RADIO EDUCATION COMMITTEE. "Standards for College Courses in Radio Broadcasting," *Quarterly Journal of Speech*, XXXI (April, 1945), 186-89.

Presents a set of standards for college undergraduate courses "in the program, business, and listener aspects of modern broadcasting"; discusses objectives, social implications of radio broadcasting, specialized training in radio for students in other professional fields, teacher preparation in the use of radio.

135. FEDERAL RADIO EDUCATION COMMITTEE. "Professional Training for Radio in College Courses," *ibid.*, October, 1945, pp. 338-40.

States minimum standards for instruction, equipment, and courses; includes in core requirements instruction in the following areas of study: (1) basic course, (2) program performance, covering acting, announcing, production, music, news, radio writing, program planning, commercial broadcasting, radio as a public service; recommends careful selection of students, the same specialized attention as the more established fields of education, centralized responsibility by maintaining a radio department or by a separate administrative subdivision composed of members of departments offering radio work.

136. GATES, W. B. "Meditations on Motion Pictures, Etc.," *News Letter of the College English Association*, VII (February-March, 1945), 1.

Calls upon the College English Association to get 16-mm. motion-picture versions of some of Shakespeare's plays.

137. GREY, LENNOX. "The Communication Arts and the School Community," *Harvard Educational Review*, XVIII (January, 1945), 53-61.

Defines the terms "School Community" and "Communication Arts"; gives six steps which schools need to take to establish communication: (1) the drawing-together of teachers in the various arts fields, (2) the planning of lines of action, (3) establishing an office of school information, (4) establishing public relations, (5) co-ordinating student activities concerned with communication, (6) making innovations in the curriculum; urges that English not become a mere tool for something else, that it be treated as a prime human value.

138. GREY, LENNOX. "Co-ordinating the Communication Arts," *English Journal*, XXXIV (June, 1945), 315-20.

Discusses three related questions which teachers of English must face: (1) the degree of isolation or of co-ordination in our work, (2) the degree of communication-mindedness, (3) future policy.

139. HANSEN, HOWARD C. "The Human

Adventure," *Quarterly Journal of Speech*, XXXI (October, 1945), 329-33.

Presents facts about the radio program, "The Human Adventure," which began in 1943 as a joint enterprise of the Mutual Broadcasting System and the University of Chicago, and which takes subjects from the biological sciences, the social sciences, the physical sciences, and the humanities.

140. LEVENSON, WILLIAM B. *Teaching through Radio*. New York: Farrar & Rinehart Co., 1945.

Presents subject matter used in teacher-training courses; purposes (1) to improve school broadcasting, (2) to encourage more effective use of educational radio programs; discusses recent developments in the school use of radio.

141. POOLEY, ROBERT C. "Communication and Usage," *English Journal*, XXXIV (January, 1945), 16-19.

Defines the function of language; discusses three factors determining the nature of language usage: (1) the meaning to be communicated, (2) the purpose of the communication, (3) the tone or effect desired in the communication; points out three significant principles regarding English usage: (1) correct usage must be determined by the needs of the communication in every situation, (2) since correctness is a relative matter, teachers should develop sensitivity to meaning, intention, tone, (3) teachers must emphasize positive insights, for the correction of errors is less than half the teaching of good usage.

142. SCHRAMM, WILBUR, "Reading and Listening Patterns of American University Students," *Journalism Quarterly*, XXII (March, 1945), 23-33.

Reports a study made at the University of Iowa during 1944 and 1945 to determine basic data on the present impact of mass communication media on college students; challenges teachers to connect radio-press-movie part of

college with the classroom-library so that both will contribute to the mental development of the student.

143. SIMMS, KATHERINE. "Mechanical Aids," *News Letter of the College English Association*, VII (May, 1945), 2, 3, 4.

Recommends the use of a balopticon in teaching both composition and literature.

144. THOMPSON, ROBERT S. "The Place of the Communicative Arts in Education," *Teachers College Record*, XLVI (April, 1945), 445-52.

Discusses the historical reasons for the neglect of the communicative arts; argues that world unity and cultural unity within our own society depend upon the enrichment of communication; centers on the great co-operative arts: the orchestra, the cinema, the mural, the radio, architecture, and industrial design and their place in the curriculum.

145. WAKEFIELD, RAY C. "FM' and Education," *Quarterly Journal of Speech*, XXXI (February, 1945), 39-44.

Discusses the great possibilities of postwar educational broadcasting; illustrates in-school broadcasts by the current programs of the Cleveland public schools; considers a combination of school and college programs; calls attention to work of the Office of Radio Research at Columbia University and at the University of Denver; thinks departments of speech, drama, and journalism have a special interest in non-commercial educational FM broadcasting.

146. WOELFEL, NORMAN, and TYLER, I. KEITH. *Radio and the School*. New York: World Book Co., 1945.

Shows teachers what is available in radio and how to use it.

147. YOUNG, ELIZABETH. "A Junior College Radio Course," *Junior College Journal*, XV (January, 1945), 207-8.

Describes the radio course at Finch Junior College; thinks it serves as preparation for both vocational and general education.

RELATED FIELDS: SPEECH AND JOURNALISM

SPEECH

For the Committee on Speech Education, Wiksell (168) states the objectives on the junior-college level. Two articles treat the army program: its influence on elementary college speech courses (Bohman [149]) and the illustrated outline in speech-making used by the San Bernardino Air Technical Service Command (Monat [164]).

Oral interpretation has been stressed. According to Burklund (152), a dislike of poetry is traceable to poor reading. Interpretation, says Compere (154), is both a

science and an art. Cunningham (155) discusses stress variations. Lowrey (162) thinks that oral reading may be useful in speech correction. Kaucher (160) tells how a teacher of oral interpretation should proceed.

Bagwell (148), Buchan (151), and Brigrance (150) each treats the relation between oral and written composition.

Casteel (153) questions the effectiveness of undergraduate speech instruction in preparing students for the ministry. The problem of finding a speaking-listening index concerns Ewing (158).

Debating, says Hellman (159), is debating and not "a fourth type of discussion." Emerson (156, 157) describes the law case method of study used in the argumentation course at Stanford University. Marcham (163) discusses critical thinking in relation to the teaching of speech.

Two articles deal with pronunciation. Tenney (165) suggests some possibilities of speech-on-film as a record of measurement. Thomas (166) discusses standards of pronunciation.

The first of a series of investigations into the organization of material in speech textbooks has been reported by Knower (161). Weaver (167) points out three courses open to teachers of speech.

148. BAGWELL, PAUL D. "A Composite Course in Writing and Speaking," *Quarterly Journal of Speech*, XXXI (February, 1945), 79-87.

Points out that little has been done toward developing a composite course in writing and speaking; illustrates the point by way in which the A.S.T.P. English-speech course was conducted throughout the country; discusses similarities and differences in teaching the two arts and sets up five criteria: (1) common materials and techniques presented as fundamental in communication, (2) enough time to practice, (3) adequate supervision, (4) opportunity for teaching special techniques, (5) work spread over a year in order to utilize factors of time and spacing; uses these criteria for a course at Michigan State College; states the general and specific objectives of the course; discusses grades and examinations and the writing laboratory.

149. BOHMAN, GEORGE V., and NEALE, JOHN V. "What Can We Learn from Military Speech Courses?" *Quarterly Journal of Speech*, XXXI (April, 1945), 134-42.

Evaluates the army program for its influence on elementary college speech courses; discusses emphasis on exposition and visual aids and teaching methods; concludes that topics and questions relative to the army program deserve consideration by teachers of speech before they decide "to let be or to modify post-war courses."

150. BRIGANCE, W. NORWOOD. "Public Address," *College English*, VII (October, 1945), 31-36.

Assumes a knowledge of the similarity between teaching "speech" and "composition"; clarifies significant differences: (1) public speaking cultivates "enthusiasms and sentiments that cannot be developed among people while they are separated as individuals," (2) public speaking is more concerned with the immediate aspect of constantly changing problems than writing, (3) public speaking reaches a homogeneous group at a specific time and place; lists seven mediums through which a speech is translated and mentions five things that may interfere with the process.

151. BUCHAN, ALEXANDER M. "The Teacher of Composition Looks at Speech," *College English*, VI (January, 1945), 218-23.

Argues that the aims and substance of speech courses should be altered to emphasize understanding and communication rather than persuasion.

152. BURKLUND, CARL E. "On the Oral Reading of Poetry," *Quarterly Journal of Speech*, XXXI (October, 1945), 345-50.

Thinks students dislike poetry because of emphasis on secondary apparatus and more especially because of poor oral reading; summarizes reasons for bad reading: (1) uncultivated voice, (2) misunderstanding of the metrical pattern, (3) misunderstanding of the

essential genius of poetry; recommends that poetry be read (1) as poetry, not prose, (2) with honesty and sincerity, (3) with firm restraint, (4) with the personality of the reader giving an express character to the poem.

153. CASTEEL, JOHN L. "College Speech Training and the Ministry," *Quarterly Journal of Speech*, XXXI (February, 1945), 73-77.

Questions the effectiveness of undergraduate speech instruction in preparing students for training in a theological seminary; gives some positive contributions: (1) a keener sense of need, (2) a greater desire for further instruction, (3) the right conception of communication; discusses the deficiencies: (1) poor voice production, (2) faulty enunciation, (3) awkward bodily action, (4) inability to read aloud; asks "What, after all, is a *fundamental* of speech?"

154. COMPERE, MOIREE. "Speech: Science and/or Art," *Quarterly Journal of Speech*, XXXI (December, 1945), 465-70.

Argues that interpretation is both an art and a science; thinks more time should be allotted to oral reading; discusses the value of habits taught in oral reading: phrasing, eye span, grouping, centering, etc.

155. CUNNINGHAM, CORNELIUS CARMAN. "Stress Variations in Oral Interpretation," *Quarterly Journal of Speech*, XXXI (February, 1945), 55-62.

Describes the experiences and sets forth the findings of the Seminar in Interpretation at Northwestern University on stress in oral reading; concludes that "the variations in stress patterns among oral readers of prose are wide enough to add markedly to the complexity and subtlety of prose rhythm."

156. EMERSON, JAMES GORDON. "The Case Method in Argumentation," *Quarterly Journal of Speech*, XXXI (February, 1945), 8-15.

Describes the law case method of study used during the last two years in the argumentation course at Stanford University; discusses three aspects of the law case method: (1) law case setup, (2) law case abstract, (3) law case procedure; states criticisms of the method: (1) that it creates confusion in the beginning student, (2) that it is not a "scientific method," (3) that it is scientifically unsound; points out the similarity and dissimilarity between courses in law and in argumentation; concludes that the body of the course is cases, the business of the student the study of cases.

157. EMERSON, JAMES GORDON. "The Case

Method in Argumentation. II," *ibid.*, October, 1945, pp. 282-91.

Considers specifically the way in which the law case method has been adapted to the courses in argumentation at Stanford; states the general course plan and course theme; summarizes the course philosophy or "Argument."

158. EWING, WILLIAM H. "Finding a Speaking-Listening Index," *Quarterly Journal of Speech*, XXXI (October, 1945), 368-70.

Deals with the problem of discovering "an index of the degree of accuracy with which the theme and main ideas of the speaker are communicated to the listener."

159. HELLMAN, HUGO E. "Debating Is Debating—and Should Be," *Quarterly Journal of Speech*, XXXI (October, 1945), 295-300.

States two purposes: (1) to take issue with the "new philosophy of debate" (*Quarterly Journal of Speech*, October, 1944) and (2) to take issue with enthusiasts for group discussion; argues that debating is debating and not "a fourth type of discussion" and not "bilateral discussion."

160. KAUCHER, DOROTHY. "Try It Again," *Quarterly Journal of Speech*, XXXI (February 1945), 47-55.

Tells how a teacher of oral interpretation should proceed: (1) keep in mind one excellent teacher, (2) spend more time on practice, less on theory, (3) careful selection of what to read (cites passages); warns against: (1) struggling too hard, (2) lingering too long on definitions of oral interpretation, (3) overusing records, (4) using radio without the facilities, the time, and the knowledge.

161. KNOWER, FRANKLIN H. "Studies of the Organization of Speech Material. I," *Journal of Educational Research*, XXXVIII (November, 1945), 220-30.

Reports the first of a series of investigations into the organization of speech material in speech textbooks; presents "a test in this area with pertinent data on its reliability and relation to other measures."

162. LOWREY, SARA. "Interpretative Reading as an Aid to Speech Correction, Acting, and Radio," *Quarterly Journal of Speech*, XXXI (December, 1945), 459-64.

Considers interpretative reading as fundamental phase of speech training; thinks oral reading may serve speech correction (1) by preventing speech difficulties and as a method of treatment, (2) by its therapeutic value, (3) by providing a method of re-education in articula-

tion, (4) by emphasizing bodily freedom; says that oral reading is basic in teaching the fundamentals of good acting and effective communication over the radio.

163. MARCHAM, FREDERICK GEORGE. "Teaching Critical Thinking and the Use of Evidence," *Quarterly Journal of Speech*, XXXI (October, 1945), 362-68.

Discusses critical thinking in relation to the teaching of speech and history; describes an experiment in which one-fourth of the student's time was spent in the study of sources and in which problems arranged in a sequence of difficulty required the handling of evidence.

164. MONAT, L. H. "The Illustrated Speech," *Quarterly Journal of Speech*, XXXI (December, 1945), 428-30.

Tells how the San Bernardino Air Technical Service Command developed a method of speech-making which employed an illustrated outline.

165. TENNEY, WILLIAM H. "The Measurement of Speech Recorded on Film," *Quarterly Journal of Speech*, XXXI (October, 1945), 370-73.

Suggests some possibilities of speech-on-film as a record for measurement; discusses the frame as a unit of measurement; gives examples of measurement; urges further use and study.

166. THOMAS, C. K. "A Symposium on Phonetics and Standards of Pronunciation," *Quarterly Journal of Speech*, XXXI (October, 1945), 318-27.

Raises two questions: (1) what are standards of pronunciation and (2) how record the sounds of speech as an aid to analysis; quotes the opinion of fourteen scholars representative of American linguistic scholarship; summarizes replies to Question 1: agreement that General American be included in the content of the course (no one recommended South British standard), agreement that no student be required to change from one basic standard to another, majority agreement that Kenyon-Knott alphabet be used.

167. WEAVER, ANDREW THOMAS. "The Challenge of the Crisis," *Quarterly Journal of Speech*, XXXI (April, 1945), 128-34.

Suggests three courses teachers of speech may follow: (1) demonstrate to educators the nature and extent of the contributions being made, (2) cherish faith in professional enterprise, (3) labor for academic recognition and respect.

168. WIKSELL, WESLEY A. "Report of the Committee on Speech Education," *Junior College Journal*, XV (May, 1945), 406-7.

States the objectives of speech training on the junior-college level.

JOURNALISM

Publications on the subject of journalism have tended to stress the over-all view. Sutton (175) traces the history of the teaching of journalism in this country from its beginning to 1940. And three annotated bibliographies of journalism subjects in American magazines (173, 174, 176) have appeared.

MacDougall (172) describes the use of current events quizzes in teaching students how to read newspapers. Cook (169) reports experiments conducted at the University of Minnesota to predict academic success in journalism. Goldberg (170) discusses the college newspaper; James (171), the value of radio in journalism education.

169. COOK, WALTER W. "Predicting Scholastic Success in Journalism," *Journalism Quarterly*, XXII (June, 1945), 130-43.

Describes experimental work at the University of Minnesota in predicting academic success in journalism.

170. GOLDBERG, MAXWELL H. "Student Journalists and Democratic Leadership," *Journal of Higher Education*, XVI (May, 1945), 253-57.

Discusses the relationship between the editorial staff of the college newspaper and the student body as well as the faculty adviser; notes that the college newspaper is a symbol of American democracy.

171. JAMES, REESE D. "The Eyes No Longer Have It," *Quarterly Journal of Speech*, XXXI (April, 1945), 180-86.

Welcomes radio into the teaching of journalism because it (1) "tends to disprove the valid-

ity of ivory tower or copy-book rules for the use of our language in everyday life," (2) develops the habit of thinking in sound, (3) affords journalism students an opportunity to get first-hand knowledge of the psychological limitations of the public; concludes that instruction in languages should be more intimately associated with speech.

172. MACDOUGALL, CURTIS D. "Journalism Teaching: An Experiment in Current Event Quizzes," *Journalism Quarterly*, XXII (December, 1945), 349-52.

Describes the use of current events quizzes to teach students how to read newspapers; gives examples of quizzes and figures and percentages to show improvement in grades of students.

173. MERWIN, F. E., and JENNINGS, K. I. "Press and Communications: An Annotated Bibliography of Journalism Subjects in American Magazines, February, March, and April, 1945," *Journalism Quarterly*, XXII (June, 1945), 175-84.

Lists articles on various phases of journalism, including education.

174. MERWIN, F. E., and JENNINGS, K. I. "Press and Communications: An Annotated Bibliography of Journalism Subjects in American Magazines, May, June, and July, 1945," *ibid.*, September, 1945, pp. 281-96.

Lists articles on various phases of journalism, including education for journalism, newspaper production and management, radio and the press.

175. SUTTON, ALBERT A. *Education for Journalism in the United States from Its Beginning to 1940*. Evanston, Ill.: Northwestern University, 1945.

Reviews the history of education for journalism; treats the origin, geographical distribution, objectives of three groups of schools; gives tables and graphs.

176. SWINDLER, WILLIAM F.; REDDICK, DEWITT C.; and PRICE, GRANVILLE C. "Press and Communications: An Annotated Bibliography of Journalism Subjects in American Magazines, August, September, and October, 1945," *Journalism Quarterly*, XXII (December, 1945), 367-80.

Lists articles on various phases of journalism.

ENGLISH IN ENGINEERING EDUCATION

The question of how much liberal education should be included in the professional education of an engineer has been debated for more than a decade. In 1940 the Society for the Promotion of Engineering Education took a definite stand. In that year its *Report on Aims and Scope of Engineering Curricula* recommended ample courses in the humanities. Again in 1944 its *Report on Engineering Education after the War* reiterated the recommendation urging that 25 per cent of any engineering curriculum be devoted to humanistic-social studies.

Both Guest (179) and Smith (183) agree that current humanistic-social programs need integration, and each suggests a plan which will show the interrelationship between humanistic-social and scientific-technical courses. Hammond (180) states objectives for a sequence of humanistic-social courses. Both graduate and undergraduate courses must, according to Hazeltine (181), be "truly liberated." In Thompson's (184) opinion, the inclusion of a humanistic-social division makes the problem of the instructor in English "internal rather than external."

The humanistic-social courses at three technical institutions have been discussed. The Writing Laboratory at Rensselaer Polytechnic Institute has been described by Abbuhl (177). At Worcester Polytechnic Institute, Roys (182) reports, 26 credit hours are devoted to the humanities. The faculty in engineering of the University of Detroit (Freund, 178) required 60½ credit hours (12 in English) of scientific and cultural courses.

177. ABBUHL, FREDERICK. "A Writing Laboratory Course," *Journal of Engineering Education*, XXXVI (December, 1945), 269-71.

Describes the Writing Laboratory at Rensselaer Polytechnic Institute; gives examples of problems; states seven values: (1) an intense,

brief experience better than a leisurely approach, (2) develops a respect for time, (3) makes self-discipline imperative, (4) no outside preparation needed, (5) language economy, (6) aids in solution of more complex problems, (7) provides vital motivation.

178. FREUND, CLEMENT J. "A Humanistic-Social Overhauling," *Journal of Engineering Education*, XXXVI (December, 1945), 284-91.

Describes the work begun in 1939 of the faculty in engineering of the University of Detroit who revised the program of nontechnological courses in order to produce students less "naïve, unlettered, crude"; thinks the new program, which requires 60½ credit hours (12 in English) of scientific and cultural courses, provides more liberal education than that of most liberal arts colleges.

179. GUEST, BOYD. "The Humanities in Engineering College," *College English*, VI (April, 1945), 402-3.

Calls attention to the fact that "the Society for the Promotion of Engineering Education in 1944 reaffirmed its earlier contention that fully twenty-five per cent of any engineering curriculum be devoted to humanistic-social studies"; thinks current humanities programs often fail for lack of an integrated humanistic-social program; outlines a plan; believes the proper integration will show the interrelationship of science and technocracy with habits of thought and human relationships.

180. HAMMOND, H. P. "Liberalizing Technical Education," *Journal of Engineering Education*, XXXV (March, 1945), 361-67.

States that a solution must be found for the liberalizing of technical education; defines the term "liberalizing technical education"; offers three means of enriching technical education: (1) the approach to the teaching of scientific and technical courses, (2) a decrease in the rigidity of prescribed curricula, (3) the provision of a group of courses having specific humanistic purposes of clearly defined significance in the education of technical students"; formulates the objectives of a humanistic-social sequence of courses and emphasizes the importance of method.

181. HAZELTINE, ALAN. "Education for the Engineering Profession," *Journal of Engineering Education*, XXXVI (October, 1945), 120-23.

Points out that the question whether educa-

tion for the engineering profession should consist of a liberal education followed by a professional education has been from the beginning before the Society for the Promotion of Engineering Education; refers to the recommendation for including ample courses in the humanities in the 1940 *Report on Aims and Scope of Engineering Curricula* and again in the 1944 *Report on Engineering Education after the War*; urges "such further modifications of the undergraduate curriculum as to make this truly liberal, while retaining its function of pre-professional engineering education, and by corresponding modification of the graduate curriculum to provide the strictly professional education."

182. ROYS, F. W. "Humanistic and Social Science Subjects in Relation to the Engineering Curriculum," *Journal of Engineering Education*, XXXVI (November, 1945), 203-6.

Discusses the curriculum at Worcester Polytechnic Institute in which 26 credit hours, or just over 18 per cent, are devoted to the humanities.

183. SMITH, ELLIOTT DUNLAP. "Can Humanistic-Social Study Be Made Engineering Education?" *Journal of Engineering Education*, XXXVI (October, 1945), 134-38.

Argues that humanistic-social studies, if they are to be effective, must be interrelated with scientific-technical courses; says that English composition, history, economics, art, music, and literature should be taught in terms of problems significant to the engineer and useful in deepening his understanding, enriching his experience, and strengthening his moral purpose.

184. THOMPSON, KARL O. "English and the Humanistic-Social Division," *Journal of Engineering Education*, XXXVI (November, 1945), 163-69.

Remarks upon the advance made by the Society for the Promotion of Engineering Education in recommending a humanistic-social division of studies alongside a scientific-technological division; points out that this recognition has made the problem of teachers of English internal rather than external; discusses problems: (1) the meaning of the term "humanistic-social" and the statement of the courses included, (2) the distribution of time and subject matter within the humanistic-social division, (3) the organization and control within the division.

ENGLISH IN THE POSTWAR WORLD

College English (186), in an effort to discover what kind of course in English would be best for ex-service personnel, made a survey of schools in which more than ten veterans were enrolled. Pennington (189) has given the classroom teacher's viewpoint of those students who come under the G.I. Bill of Rights. According to Miller (188), there have been unexpected results of college military programs. Wykoff (194) calls attention to the fact that certain broad problems are common to both army and civilian courses in English.

Two articles have treated the teaching of English composition to veterans. Williams (193) submits a short placement test. And Hill (187) describes the course in English composition given in 1944 at Pasadena Junior College.

Wilbur (192) suggests improvements in the postwar undergraduate civil engineering curriculum.

The function of the teacher of literature, says Van Aver (191), is twofold: to show that literature is enjoyable and to treat it as knowledge. Brown (185) proposes a program for English studies in the postwar world. In his discussion of the liberal arts college in the postwar world, Ryan (190) argues that the humanities be taught as "grades to the attainment, not of pleasure, but of happiness."

185. BROWN, E. K., "English Studies in the Postwar World," *College English*, VI (April, 1945), 380-91.

Discusses utilitarianism, anarchy, and sentimentalism as they express themselves in education; says they are formidable in universities because they are formidable in society; proposes a program of study for the general student and for the English major; discusses the teaching of literature.

186. "English for Ex-service Personnel: A Survey Conducted by *College English*," *College English*, VI (January, 1945), 206-12.

Reports the answers to a *College English* questionnaire from schools in which more than ten service people have returned; mentions additional problems raised by respondents.

187. HILL, MURRAY G. "Teaching English Composition to Veterans," *Junior College Journal*, XVI (December, 1945), 162-64.

Describes the course in English set up at Pasadena Junior College in 1944 for veterans; calls it a "class in adjustment," as the work was based on individual projects and conferences; recommends for veterans fewer courses and a shorter time for completion.

188. MILLER, RICHARD F. "Some Unexpected Results of College Military Programs," *College English*, VI (May, 1945), 444-48.

Finds three results of the army programs: (1) growth of nationalism, (2) appreciation of the democratic way of life, (3) desire to prevent future wars.

189. PENNINGTON, WALTER. "English for

War Veterans," *College English*, VII (October, 1945), 37-39.

Describes the English course for veterans at Kansas State Teachers College of Pittsburgh; tells who the veterans are, what they want, and what they are getting in English: the reading of magazines, business letters, reports, daily theme, exercises in English usage.

190. RYAN, JOHN JULIAN. "The Liberal Arts College in the Post-war World," *Comparative Literature News-Letter*, III (February, 1945), 38-40.

Argues that the humanities be taught as "guides to the attainment, not of pleasure, but of happiness"; makes clear that liberal education in the postwar world will demand teachers with spiritual and intellectual integrity.

191. VAN AVER, ALBERT. "The Function of Literature after the War," *Educational Administration and Supervision*, XXXI (October, 1945), 429-36.

Thinks army requirements of a study of English should give impetus to the subject after the war; considers the function of the teacher of literature twofold: to show that literature is enjoyable and to treat literature as information; warns against a purely chronological order; points out ethical obligations.

192. WILBUR, JOHN B. "Suggested Improvements of the Post-war Undergraduate Civil Engineering Curriculum," *Journal of Engineering Education*, XXXVI (October, 1945), 141-45.

Formulates definite recommendations for the postwar undergraduate curriculum in civil engineering; includes, among other things, more emphasis on the humanities.

193. WILLIAMS, R. C. "A Quick Placement Test for Veterans," *College English*, VII (December, 1945), 163-64.

Submits a test which will reveal the student's working knowledge of English composition.

194. WYKOFF, GEORGE S. "Army English Experiences Applicable to Civilian Postwar English," *College English*, VI (March, 1945), 338-42.

Calls attention to six broad problems common to both army and civilian courses in English: (1) sectioning, (2) time element, (3) place of grammar, (4) place of reading, (5) comprehensive examination, (6) relation of composition to the literary humanities.

PREPARATION OF THE TEACHER OF ENGLISH

The graduate training of the teacher of English continues under fire. Widespread dissatisfaction with the requirements for the Ph.D. has been frequently voiced. In his discussion of the Ph.D., Atkinson (195) devotes one chapter to the subject of the doctorate in English. The present methods of graduate study, claims Bloore (197), produce poor teachers. Klapper (200) calls for a changed conception of the doctorate. McGrath (201) calls attention to the lack of a specific requirement for teaching in the Ph.D. program. Johnson (198) urges the broadening of the requirements for the English major. He (199) also invites discussion of the background of reading which should be considered essential equipment for the young college English instructor. Schwamm (302) thinks that voice training should be required in any teacher education program. Teachers, says Sypher (203), must face two implications, moral responsibility and service, if they wish to make English meaningful for college students. Barzun (196) analyzes the theory and practice of college teaching, treating especially the arts of reading and writing.

195. ATKINSON, CARROLL, *Pro and Con of the Ph.D.* New York: Meador Publishing Co., 1945.

Discusses in chapter v "Certain English Aspects of the Ph.D."

196. BARZUN, JACQUES. *The Teacher in America*. Boston: Little, Brown & Co., 1945.

Contains critical essays on higher education in the United States; analyzes the theory and practice of college teaching; treats especially the art of writing and reading.

197. BLOORE, STEPHEN. "Scholarship for Teachers of English," *College English*, VI (January, 1945), 212-16.

Thinks the requirements for the Ph.D., which emphasize facts about literature rather than literature itself, do not produce good teachers; thinks we need (1) to make research the handmaiden of scholarship and of teaching, (2) to stress acquaintance with works of literature rather than facts about them, (3) to emphasize a broad outlook.

198. JOHNSON, BURGESS. "Editorial," *News Letter of the College English Association*, VII (February-March, 1945), 2.

Calls attention to the fact that the English major enters the profession of English teaching

with little in his educational background but courses in literature and composition; thinks the requirements for the English major should be broadened to include courses in philosophy, history, and political science.

199. JOHNSON, BURGESS. "Editorial," *ibid.*, April, 1945, p. 2.

Asserts that the "background of reading which should be essential equipment today of the young college English instructor is not easy to define, and difficult to demand as a 'sine qua non'"; invites discussion.

200. KLAPPER, PAUL. "Teacher Education—a Forward Look," *American Association of University Professors Bulletin*, XXXI (Spring, 1945), 36-47.

Discusses "teacher recruitment, the education of the teacher, and the education of those who will teach him"; thinks the conception of the doctorate must be changed, widened, and deepened; says the level of literacy must be raised: (1) by raising age limit for compulsory education, (2) by adult education.

201. McGRATH, EARL J. "Should College Teachers Be Educated?" *Association of Ameri-*

can Colleges Bulletin, XXXI (March, 1945), 106-19.

Points out that there is no specific requirement for teaching in the Ph.D. program; reviews criticisms of college teaching: (1) overspecialization, (2) lack of interest in teaching, (3) ignorance of the purposes and interests of young people, (4) little influence on beliefs and ideals of students; advocates five changes in the graduate program which trains teachers: (1) establish an agency to plan and control the program for college teachers, (2) establish admission requirements, (3) give a broader education, (4) include training and practical experience with professional activities, (5) award a degree which distinguishes teachers from other graduate students.

202. SCHWAMM, GUSTAVE. "The Teacher's Voice: Show-Window of Personality," *Quarter-*

ly Journal of Speech, XXXI (December, 1945), 488-89.

Says the "teacher's effectiveness depends upon richness and variety of tone"; recommends that the teacher (1) have a personal appraisal by a specialist in voice and speech, (2) undergo the training indicated, (3) have a reappraisal.

203. SYPHER, WYLIE. "Reconverting the English Teacher," *English Leaflet*, XLIV (March, 1945), 36-43.

States two implications which follow if we try to make English meaningful for college students: (1) English can be meaningful as a service course to the rest of the college, (2) English literature demands moral responsibility on the part of the teacher; concludes that teachers must teach some of the past, must not be specialists in technical matters or become propagandists, that they should make the past meaningful through the great issues of today.

NCTE Election Notice

THE committee to nominate officers of the National Council of Teachers of English to serve for one year, beginning at the close of the Annual Meeting next November are: Harold A. Anderson, *Chairman*, John J. DeBoer, Max J. Herzberg, Irvin C. Poley, and Marion C. Sheridan. Their nominations, which appear below, may be supplemented by others made by petition of twenty members of the Board of Directors of the Council, accompanied by written consent of the nominees. The Council constitution also provides for nomination from the floor of the Board of Directors when it proceeds to the election at its last session in connection with the convention of next Thanksgiving. The slate is as follows:

For President: THOMAS C. POLLOCK, New York University

For First Vice-President: MARION^c C. SHERIDAN, New Haven (Conn.) High School

For Second Vice-President: LUCIA B. MIRRIELES, Montana State University

For Secretary-Treasurer: W. WILBUR HATFIELD, 211 West Sixty-eighth Street, Chicago

For Directors-at-Large (six to be elected)

BERNICE DAHL, Lincoln High School, Seattle, Washington

INEZ FROST, Hutchinson (Kan.) Junior College

GEORGE E. MURPHY, University of Delaware

CHARLEMAE ROLLINS, Chicago Public Library, Hall Branch

MYRTLE A. SCHWAN, Salt Lake City (Utah) Public Schools

OLLIE STRATTON, Brackenridge High School, San Antonio, Texas

Round Table

PEGASUS

It was two weeks after I had been picked up on the artillery range, my mind a confused jumble from shell concussion and shock. For two weeks they had kept me in a room by myself. Gradually I began to talk coherently again, and the doctors decided to move me into a ward with some wounded soldiers from overseas. I was nervous when I moved into that ward, terribly nervous; I could not lie still, and I could not get my mind to concentrate on anything. I saw soldiers—thirty of them; most of them nothing but big bundles of bandages. There was deathly silence in the ward; most of the fellows could not have talked if they had wanted to. The soldier next to me seemed more fortunate than the others; he had no head bandages, and his hands were free. He was engrossed in a book of poetry most of the time. He would read a few lines, then lay the book down and gaze into space. He seemed happier and more at peace with the world than any of the other men. I thought at first it was because he had not been so badly wounded. But then a couple of ward boys rolled in a portable X-ray machine and prepared to take X-rays of this soldier, whom I shall call John Kart. They threw off his covers, and I realized for the first time that he had no legs. They unbuttoned his night shirt to take an X-ray of his chest, and there, tattooed on his left breast, pointing toward his heart, was the tiny figure of a winged horse.

A little later, when I had come to know him better, I asked him about the horse and what it stood for. He told me the story of Pegasus and said that Pegasus was his good-luck charm. John loved poetry. He had not been to college and taken a course in poetry, and he did not know what the poets were trying to say in some of their poems, but he had his own interpretations. He loved the

beauty and the movement of the lines. He could completely lose himself in a world of poetry and be happy in spite of his wounds.

John showed me his book. The pages, every one, were soaked in blood—John's blood. He had run into a booby trap on the Cape Bon Peninsula and had both legs torn from his body. He did not lose consciousness; he suffered a temporary paralytic shock instead. Fortunately, there was a first-aid station near by, and he was miraculously saved from bleeding to death. As they worked on him, he kept reciting "Invictus" through clenched teeth, over and over again. He said that when the doctors finished with him, even they could recite it. They took his equipment away from him; but, before he lapsed into unconsciousness, he insisted that they place his book of poetry in his hands. He kept that book in his grasp all the way back to America. The marks from his fingernails will always be on it.

When he arrived in this country and began to get well again, he had to reconcile himself to the fact that he had lost his legs and that physically he would never be the same again. But "Invictus" was engraved on his heart, and he made up his mind that he would walk again, even though it would have to be with artificial legs. He gained reassurance from poems like the *Rubāiyāt*, the peaceful poems of Wordsworth, and particularly from the last lines of Milton's sonnet, "On His Blindness":

God doth not need

Either man's work or his own gifts. Who best
Bear his mild yoke, they serve him best. His
State

Is kingly; thousands at his bidding speed,

And post o'er land and ocean without rest;
They also serve who only stand and wait.

John knew that poetry had helped him get well, and he was sure that the other fellows could benefit by it, too. He thought

that, if the men could learn to concentrate on poetry, they could get their minds off their own troubles. I tried it. I soon found that if I could concentrate on a bit of poetry, I would become more relaxed, less fretful. The thought content in poetry is more condensed than in prose and requires more concentration to be understood. It demands the full attention of the mind.

More and more fellows in the ward began to read poetry to get their minds off their troubles. The ward doctor soon noticed the effect and ordered dozens of poetry books to be brought into the ward. (Poetry books are now standard equipment in wards of this type.) There were selections to fit every mood and whimsy. Two weeks after I entered that ward fellows who before had said nothing were going around reciting:

'Twas brillig and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

Not long after I was moved into a discharge ward. The day before I was sent home I went back to the old ward to see some of the fellows—especially John Kart. John was standing, supporting himself between two beds. He had a brand new pair of legs. He could not walk yet, but it would not be long now. John pointed to a placard on the wall on which "Invictus" was painted in beautiful red lettering—the whole poem. Near by was another, smaller placard on which someone had painted the words, "Whosoever enters here sick in mind and body shall leave here a sound man—by the Grace of God and William Shakespeare."

CHARLES JOHNSON

UNIVERSITY OF MICHIGAN

WAS MACBETH A VICTIM OF BATTLE FATIGUE?¹

Shakespeare's characters have always been a fertile field for the application of psychological principles. Though Shakespeare could not apply a psychology that was not in existence, he did accurately mir-

ror human nature and utilize what was known on the subject as well as his own observations. Though it may seem ridiculous that Macbeth could have had a case of battle fatigue, yet battle fatigue, as its name implies, is simply the reaction to an overdose of combat. The only thing new about it is its name. Human nature remains the same. A surprising amount of evidence can be found to show that Macbeth indeed suffered from what can easily be classified as battle fatigue.

In the medieval and Renaissance world, fighting was a major part of all thought. One of the human reactions to it, and one that Shakespeare must have known well, was the inevitable letdown following a surfeit. This principle, which caused the attitude of Jaques in *As You Like It*, is the same as that governing Macbeth. The standard medical cure then for an unbalanced mental condition caused by strain was a sedative influence, precisely as it is today. King Lear, for example, was cured by drugs that made him sleep and let his weary, confused brain rest.

Modern medical psychology has classified the causes, symptoms, characteristics, and qualities in a man that contribute to battle fatigue. The causes are continuous bodily danger, incessant exertion, recurrent attacks on the enemy, the sight of death, and a feeling of frustration. One quality that makes a man prone to battle fatigue is a vivid imagination that can remember the past and picture the future. The type of person most susceptible can be the bravest of men in an emergency under hysterical excitement.

Macbeth was exposed to all these causes, and, as well, had the strongest imagination of all Shakespeare's characters. He was in the forefront of the battle against Macdonwald, exposing himself recklessly. When the battle was going against him, he summoned all his strength and by his superhuman efforts saved the country. Then, no sooner

¹ Written independently for Professor Julian Ross's course in Shakespeare by a G.I. veteran of combat experience in France, Belgium, and Germany.

was one enemy defeated than an attack had to be repelled from another direction. Launching himself into this as if to bathe in blood, we are told, he made a picture like another Golgotha. One point that is praised and emphasized is that Macbeth remained unmoved by the horrid images of death he had created. Though he may have seemed unmoved by the excitement he was in, a man like Macbeth, with an imagination sensitive to the point of hallucination, could not have remained unaffected.

Moreover, Macbeth had been unjustly frustrated. King Duncan, who, according to tradition, should have been in the most dangerous places leading his men, stayed in safety. Macbeth and Duncan had both been candidates for the throne. When Duncan was elected, he proved such a weak ruler that successful revolt seemed possible. It also made conquest seem likely to the king of Norway, and he was able to gain cooperation among Duncan's own personal advisers. Both these threats were broken by Macbeth, who had been passed over as king. The situation made it obvious that Macbeth was the man to be king in a time that called for a warrior ruler, not a weak old man. Scotland needed Macbeth as king, and Macbeth knew it. Then, to complete the frustration, Duncan announced his elder son to be next in line, ignoring the national hero and the most competent executive available.

The only person close to Macbeth was his wife, to whom, in his overtaxed and unstrung condition, he immediately hurried with his problem. Meeting the weird sisters stirred up more excitement on the very subject he had in mind. When he arrived, he did not find the peace and quiet from his wife that he needed as balm to his hurt mind. Instead, she plunged him into a greater conflict. She never said a word of praise or comfort about the dangers he had passed. She ignored the honors he had won as unimportant compared to what she had in mind. It would be hard to imagine anything with less sedative effect than the treatment Macbeth got. Lady Macbeth mocked and scorned him, which was something he could not

stand from a woman. When, under this prompting, he finally killed Duncan, he went all to pieces. He was called on for one more tremendous exertion, and after what he had been through it was too much. The balance was tipped too far to return. His mental images pictured a whole sea of blood. His hands seemed to be flopping loosely and trying to put his eyes out. Sleep, the one thing he needed most desperately since the battles, came to his mind. His conscience acted through his imagination to tell him he had murdered sleep and would sleep no more. All he could see or think of was blood. Lady Macbeth had to lead him away.

The symptoms of battle fatigue are obsessions of anxiety, jumpiness, and inability to sleep. These Macbeth exhibits. His mind was a torture machine making terrible dreams that kept him from sleep. He was so jumpy that every noise appalled him. He felt unsafe and was afraid of Banquo and Fleance. No sooner were they out of the way than his fears focused on Macduff. He was afraid the stones, trees, and birds would tell his secret to the world. He tried to cure himself by a career of crime that would harden his sensibilities. To cure a soul sick with violence by trying more violence was like trying to make ulcers dry up by drinking alcohol.

The inevitable result would be trying to escape from himself, which he clearly foresaw: "To know my deed, 'twere best not know myself." He sought release in activity that seemed mad frenzy to those around him. This method of escape, which he found did not work, alternated with apathy about living longer. For his efforts life had given him nothing but curses, not loud but deep. It meant no more to him than a tale told by an idiot, signifying nothing. His wife died, and he could find no words of mourning. Under stress he returned to his former field of success, fighting, but it was because he was now perverted and enjoyed killing others too much to kill himself. "Why should I play the Roman fool, and die on mine own sword? Whilst I see lives, the gashes do better upon them." So he died in

violence, a victim of battle fatigue, no longer on the torture of the mind to lie, but to be with the dead whom he, to gain his peace, had sent to peace.

ROBERT BOSSLER

ALLEGHENY COLLEGE
MEADVILLE, PENNSYLVANIA

JUNIOR COLLEGE REVOLUTION OR EVOLUTION?

SOME POSSIBLE MEANINGS FOR TEACHERS OF ENGLISH

If *The New American College*¹ by John A. Sexson and John W. Harbeson (respectively superintendent of schools in Pasadena and principal of the Pasadena Senior College) had been the only book published in 1946 advocating the "Four-Year Junior College, Grades 11 to 14 Inclusive," it would have been a book for the English teacher to note with the memo: "Better look into this some day." Coupled with the almost simultaneous appearance of *Integrating High School and College: The Six-Four-Four Plan at Work*, by Leonard V. Koos, junior college specialist at the University of Chicago, newly appointed editor of the *Junior College Journal* and writer of the Preface to *The New American College*, it calls for a revised memo: "Not someday, but soon." And capped most recently (January, 1947) by still another testimonial to the four-year junior college, Roy Ivan Johnson's *Explorations in General Education: The Experiences of Stephens College*, it may well call for the revision: "Not soon, but now."

All these books belong, furthermore, to a remarkable battery of recent publications and pronouncements on junior colleges of all types—popular articles on junior colleges in *McCall's* and the *Ladies' Home Journal*, seeking to enlist the support of the women of America; the Educational Policies Commission's *Education for All American Youth*, urging public educators to establish a na-

tion-wide system of "community institutes"; and recent annual reports of President Conant of Harvard, Dean Russell of Teachers College, and President Zook of the American Council on Education, calling critical attention to the needs of the junior college as the institution likely to show most significant growth in the next generation.

What may such signs and portents signify to teachers of English?

Since *The New American College* (as focus of this review) is concerned with four-year junior college units, it deals only at an advanced stage with the prime general effect of the expansion of junior colleges—an expansion which may reach 600 per cent in the next ten years, according to National Resources Planning Board estimates. That effect is an almost certain rise of a new "college-preparatory" pattern in the American high schools—to prepare students, that is, for the local community junior college or institute rather than for a more generalized college at a distance, or for termination at the twelfth grade. Whether the pattern is the 6-4-4, advocated by Sexson and Harbeson, Koos, and Johnson, or the older 8-4-2 or 6-3-3, unquestionably some new integration or articulation will come when half of our college-bound students enter the local junior college. Almost certainly it will come more systematically and more severely for teachers of English in the 6-4-4.

Some such theme is implicit as Sexson and Harbeson observe that

... the four-year junior college is educationally the most efficient because it will reduce wasteful duplication between high school and junior college years to a minimum. Dr. Koos . . . shows that especially in the fields of English and chemistry . . . there is extensive duplication of high school work in the freshman and sophomore college years [pp. 42-43].

Sexson and Harbeson do not go explicitly into those duplications, which teachers of English know all too well—the repetitious surveys and reviews of types of literature, American literature, British literature, grammar, and usage. Without much elaboration they offer two kinds of solutions of

¹ John A. Sexson and John W. Harbeson, *The New American College: The Four-Year Junior College, Grades 11 to 14 Inclusive*. New York: Harper & Bros., 1946. Pp. (xv)+312.

the "English" problems. One is a combining of many language arts and other arts in an eleventh-grade humanities course (world literature, music, art, languages), originally derived from the University of Chicago pattern—although very considerably modified, I found on a visit to Pasadena Junior College in 1944. The other is imbedded in this statement: "Many students of vocational education believe that there are great possibilities for general education in the vocational courses themselves. For example, in a curriculum of vocation technology, English might be taught through the course in technical reports . . ." (p. 239). A specimen four-year program for terminal students at Pasadena shows no other provisions for English beyond the one-year humanities course.

How likely are these things to come on a wide scale—four-year junior colleges, eleventh-grade humanities programs, English-through-technical-reports courses? And, if likely, how soon?

Much is to be said in favor of all three. The structural logic for the four-year junior college is persuasive. Closer relating of the arts at the senior high school level is highly desirable. Closer ties of general and vocational education are cogently urged in the 38th *NSSE Yearbook on General Education in the American College* and in the new program of "General Education in Relation to Vocational Technical Education" in the New York State Institutes of Applied Arts and Sciences.

Yet certain cold facts tend to chill a little the warmth of Sexson and Harbeson's advocacy. The North Central Association indorsed the four-year junior college as long ago as 1915, yet Koos's statistics show that fewer than forty out of more than six hundred junior colleges have adopted the four-year pattern. Administrative vested interests would seem to be a considerable obstacle. Again, pioneer humanities courses were established almost simultaneously in junior college (at Stephens in 1928, Pasadena in 1934, and the Chicago city junior colleges in 1934) and in liberal arts colleges

(Scripps in 1928, the University of Chicago in 1931, and Louisville in 1932). Yet the junior college humanities courses have shown little tendency to spread (or so I found in visits to more than sixty representative junior colleges in 1944), while humanities courses in liberal arts colleges have become legion in the same twenty years. The difference seems to lie in the absence of upper-division specialists in the arts, literature, and philosophy in junior colleges and in the need for a more "applied," less historical-philosophic-aesthetic relating of the arts in community junior colleges. Finally, English as an adjunct of technical reports, at the other extreme from the humanities, has been repeatedly tried in the last twenty years as one means of relating general and technical education in technical schools. Yet it has yielded no conspicuous success, perhaps for no better reason than that a happy co-ordination of two once-independent things can seldom be gained by a drastic subordination of one to the other.

Obviously, none of these cool facts means that the three possibilities in *The New American College* may not come to prevail. The revolution or evolution of the four-year junior college and the eleventh-grade humanities course, at least, may only now be gaining momentum after a period of cultural lag. Henceforth, the main factor may be well-timed and well-placed spokesman-ship, which Sexson and Harbeson in California, Koos from his vantage point at the University of Chicago and the editorship of the *Junior College Journal*, and Johnson at Stephens, seem to be in positions to provide. While these spokesmen may not presage immediate revolution, it is quite possible that they are pointing the ultimate stage in an evolution—for we must not forget that the two-year junior college took its start at the University of Chicago and that the present University of Chicago four-year college evolved from it.

But whether *The New American College* presages revolution or evolution, it spells changes, many of them in the next ten years, come 6-4-4 or stay 6-3-3-2. High-school and

junior college teachers of English must study such co-ordinations and be prepared to advocate the most suitable among them whether modified humanities or comprehensive communication arts or language communication skills or common learnings or some new general-technical combinations still to be devised.

LENNOX GREY

GIVE THEM AN AUDIENCE

I have heard of English instructors who liked to talk, especially when someone was listening. Even in class they like to talk. In fact, they are not very good teachers if they do not.

And they like to write when *College English* or some other of the journals will listen and print. They really like it. And they glow when one of their "colleagues" discloses that he has read what they wrote.

But who has not heard the groans as an instructor bundles up a set of "themes" for "home work" and the talk later of the dreary ground covered the night before—ground covered by some maybe more or less painful student pen?

For maybe fifty years there has been talk and talk and print and print about how this sad thing, the composition course, might be made to produce what the instructor thinks he wants. And the pessimists have talked and printed about the impossibility of success for the composition course. Here is an optimistic suggestion.

Let us give the student more audience, a better reader. Let us groan less and listen more. Instructors who listen to what the students say will get better communication from them, better than the weary and scornful instructors get. Students like to talk, most of them; many of them do not mind writing. But they want a reader who listens.

And let us read as many student papers as we can to the class. And, further, mention subject matter, with small comment, of papers that there is not time to read. The class likes to know what its members are doing, and the members like to be known.

Give them an audience. Instructors are people, as we noted above, and so are students. If there is an introvert in the class, we might even try to socialize him a bit.

J. H. MCKEE

PURDUE UNIVERSITY

From the Director of the Curriculum Study

THE Carnegie Corporation has granted the National Council of Teachers of English \$5,000 for the preparation of a monograph summarizing background materials and research which should be known to curriculum committees throughout the country. These materials will cover the entire range of the field of the language arts, including literature, reading, writing, speech, dramatics, communications courses, radio, motion pictures, journalism, and the like, and all levels of education from the preschool through the graduate school. A carefully selected and annotated bibliography will be presented and, in addition, a summary of conclusions or general status of opinion in each area on the major topics considered. Conflicting viewpoints and varied practices will be noted, and the evidence of research indicated.

Your director is already at work on a half-time basis with a research assistant and stenographic help at 206 Burton Hall at the University of Minnesota. She is eager to gather at her office the following kinds of information and materials:

- I. Materials from individuals, from colleges and universities, and from state, city, or rural school systems which are available free of charge
 - A. Courses of study, mimeographed or in print
 - B. Sample units or course outlines and bibliographies
 - C. Special curriculums for core courses, common learnings courses, humanities, general education courses in the language arts, communications courses, and the like
 - D. Published or mimeographed reports of research or summaries of such research

- E. Reading lists for students at all levels of instruction
 - F. Reports of workshops or special projects in the language arts, inter-group or intercultural relations, world literature, American studies, and the like
 - G. Reports of studies on articulation or continuity of growth throughout school systems
 - H. Reports of methods of caring for individual differences

II. Information desired

- A. Concerning any of the above which are contemplated or in progress or price lists of any which must be purchased
- B. Concerning summer-session courses or workshops dealing with these problems
- C. Names or addresses of persons or groups willing to co-operate in curriculum projects or by summarizing research
- D. Concerning research or curriculum programs in progress
- E. Concerning special studies in the relationship of the language arts to the stage of growth of the learner
- F. Concerning special studies in language, semantics, linguistic change, or mass modes of communication in a democracy

Any materials received will be summarized and then passed on to appropriate committee chairmen of the national curriculum study.

The directors will attempt to produce a list of needed research studies for use in summer-session courses and with graduate students in the language arts.

DORA V. SMITH, *Director*

Books

DRAMA SINCE THE GREEKS

Professor Clark's collection¹ comes close to being the best anthology of European and American drama on the market. The twenty-nine plays cover almost every major school and type of drama and are so fully and carefully edited that they are certain to meet wide approval in this popular course.

The new anthologist in a field that has been worked as hard as this one finds the inevitable authors pretty well established but must worry a good deal about how far he dare go in replacing the conventional titles with fresh choices. Professor Clark has been rather bold. Teachers of Greek drama who have got used to a run of *Agamemnon*, *Antigone* or *Oedipus*, *Media* or *Iphigenia at Aulis*, *The Clouds* or *The Frogs* may be uncomfortable with *Prometheus Bound*, Sophocles' *Electra*, *Alcestis*, and *The Birds*. There is no Shaw or Shakespeare, no Seneca or Schiller; and representing Restoration comedy with *Etherege* rather than Congreve is a startling but, to this reviewer, a pleasant change.

The only school that is conspicuously omitted is the Romantic drama. Creaky though it is, one wonders why Gogol or Hebbel could not have been sacrificed for Schiller or Victor Hugo to bridge the gap between Racine's *Andromache* and Ibsen's *Hedda Gabler*. Contemporary schools are conventionally illustrated by Galsworthy, Barrie, Synge, O'Neill, Anderson, Pirandello (*Naked*), and the Čapeks (*The Life of the Insects* in a new translation by Paul Selver); but Paul Green's *Roll Sweet Chariot* is a refreshing surprise.

The full introductions amount to an elaborate history of the theater running to

175 quarto pages. Each one is subdivided into a general account of the period (unfortunately emphasizing staging and play construction at the expense of the intellectual and aesthetic values of drama), an authoritative biography of the playwright, and a detailed and useful analysis of the play. The most glaring lapse in scholarship is Professor Clark's bland ascription of one of his plays, *The Star of Seville*, to Lope de Vega. It is over twenty years since Menéndez y Pelayo questioned this traditional view. Morley and Bruerton say definitely that "the versification proves without question that Lope did not write the play," and the best scholarly opinion today ascribes it to Claramonte.

But any anthologist will gladly grant a fellow one major blunder. *Chief Patterns of World Drama* is still one of the best and most attractive books in its field.

ROBERT WARNOCK

UNIVERSITY OF CONNECTICUT

THE ENGLISH HERITAGE

In order that publishers might include everybody's favorites, textbooks for survey courses in English and American literature have grown bigger year by year, attaining in some recent two-volume editions the unwieldy and unnecessary bulk of 2,400 pages and 1,500,000 words. The editors of *The English Heritage*¹ have wisely limited their materials to but little more than half that quantity. Yet they have included, so far as I can judge, all the titles which a discriminating teacher would expect in such a text and certainly all that he could adequately teach in two semesters.

¹ Edward H. Weatherly, Harold V. Moffett, Charles T. Prouty, and Henry H. Noyes, *The English Heritage*. 2 vols. Boston: Ginn & Co., 1945. \$3.00.

¹ William Smith Clark II, *Chief Patterns of World Drama*. Boston: Houghton Mifflin Co., 1946. Pp. 1152. \$5.50.

Volume I, from Anglo-Saxon times to 1789 (including Cowper and Burke), contains about seven hundred pages and is divided into the following periods: Old English (600-1066), Middle English (1066-1485), Seventeenth Century (1603-1660), Restoration (1660-1700), Augustan Age (1700-1740), and the Age of Transition (1740-1789). Volume II, from 1789 to the present (including brief selections from Auden, Spender, and Cecil Day Lewis), contains about six hundred pages and is divided into the following periods: Early Nineteenth Century (1789-1832), Victorian Period and After (1832-1936), and Modern Poetry.

Introductions to literary periods discuss historical and social background and literary movements. They are comparatively short and sufficiently detailed without burdening the student with literary minutiae which will bore him and vanish promptly from his memory. After each period introduction there is a chronological table of historical, social, and literary events and a brief general bibliography. For each author represented a brief biographical sketch and bibliography are included. At the beginning of each of the more important periods the editors have provided a literary map. There are six of these maps altogether.

Each volume contains an index of authors and titles and an index of first lines of poems. At the end of the first volume the editors have appended an essay on "The Technical Appreciation of English Poetry," which explains in a clear and interesting manner the meaning and function of rhythm, meter, rhyme, free verse, figures of speech, and the principal forms of English poetry.

The book is attractively designed and easy to handle. The type is clear and readable, though the thinness and wartime quality of the paper make it less opaque than one might desire. The selections are admirable and quite adequate, and the editorial work is done with care. The editors generally omit interpretation as being the prerogative of the instructor. On the whole, it is a sound,

usable, and pleasing text, though to some it may appear too conservative. Students will like it.

FLOYD STOVALL

NORTH TEXAS STATE COLLEGE

THOUGHTS ON A GOOD BOOK ABOUT BRITISH POETRY

Need for an authoritative account of English poetry, one which is both *historical* and *critical*, has been and *is* crying. The book by Grierson and Smith is not definitive, and its authors are too modest to make such a claim.¹ Perhaps nothing less than omniscience could produce the desiderated work; a closer approximation than this, covering in 567 pages British poetry from beginning to present, might make demands even on the intellectual sweep, the taste, and the judgment of Sainte-Beuve, whose like, so far as I know, we have not looked on since 1869.

Let it be said, then, we have more reason for gratitude than for caviling at this critical history. The authors are veteran scholars, omniverous readers who have graced scholarship with discrimination, whose spirits are at work with their intellects when they read. For them, poetry has soul as well as body and mind; the poet is more than the product of environment; the artistic whole is greater than the sum of its parts. Here is no dry-as-dust record, but interesting, readable narrative. To cursory examination, the history seems about all a reader could well look for in a book of this kind; he will come away with a sense of the greatness of the story of British poetry—one of our greatest literary stories—with awareness of the glory of his heritage and of shaping forces at work on poetry within a given period. And he can never miss the author's fundamental and important conviction that, because poetry is human activity, genius is never to be completely ac-

¹ Herbert J. C. Grierson and J. C. Smith, *A Critical History of English Poetry*. New York: Oxford University Press, 1946. Pp. viii + 593. \$5.00.

counted for by forces, the man being more than the period. The history is good.

As might be expected, the criticism turns out to be less satisfactory. Questioning thrusts in when we find "Cowley to Dryden" (It should be Cowley *through* Dryden!) or "The Age of Pope and Other Augustans" disposed of in two chapters, while Scott and Crabbe have each an entire chapter to themselves; or when we find the poetry of Pope arranged for consideration in two groups: "the first is the group of poems which, like the pastorals, *call to be considered as poetry,—poems of feeling, imagination, and harmony.*" (The italics are mine.) Surely, if we have recently learned anything about poetry, it is that we dare not be exclusive or arbitrary in definition. Possibly the essential key to the Grierson-Smith criticism is in these lines from the "Prefatory Note": We are well aware that

critics like us, whose taste was formed in the Victorian days, may fail to do justice to the poetry and criticism of the present generation."

Victorian criticism, and that is to say Romantic criticism, is likely to fail also in justice to neoclassic poetry. The authors' Victorianism is the self-confessed limitation of their book. It may also be one reason why an outstanding section, as elementary, introductory treatment, is that on Anglo-Saxon and Middle English poetry. The less said about the pages given to twentieth-century poetry, the better.

A Critical History of English Poetry, if its limitations are recognized, ought to be required reading for all college students of English literature.

EARL DANIELS

COLGATE UNIVERSITY

Brief Reviews

[Mention under this head does not preclude review elsewhere.]

FOR THE GENERAL READER

The Memory of Certain Persons. By JOHN ERSKINE. Lippincott. Pp. 439. \$4.00.

Mr. Erskine has written a charming personal autobiography, with emphasis upon the personalities of people whom he has known intimately or slightly. There are proud nostalgic memories of his clan and of his schooldays. Of his life as an undergraduate and a faculty member of Columbia University and of his teaching at Amherst he writes with wit and affection. Of special interest are his stories of the Dickinson Feud, of the Lafcadio Hearn manuscripts, of reading in great books, of his joy in music, of his travels and lectures. There are reticences, but he is always optimistic—and scholarly.

The Wayward Bus. By JOHN STEINBECK. Viking. \$2.75.

A bus is stalled on a muddy detour in a sparsely settled region in California. The driver, a Mexican, is a "real man," the women say. The passengers are a third-rate group of sex-ridden, frustrated, inhibited creatures. (Mrs. Joad said, "We are the people.") The critics are having a wonderful time with the book. Is it a parable, a study of man and his lack of ideals and integrity, or just a second-rate Steinbeck? Quite readable.

The Left Hand Is the Dreamer. By NANCY WILSON ROSS. Duell, Sloan. \$3.50.

Time, present; setting, New York State. Scenes in Vienna, New Mexico, New York. Fredericka Perry, a privileged member of a privileged family, was married, had two children, and was a bit of an artist. She was attractive but selfish, lazy, bored, and conceited. She was relieved when her husband, in his early thirties, enlisted. Soon she met a scholarly middle-aged refugee! There are interesting characters, episodes, and shrewd observations.

The Mountain Lign. By JEAN STAFFORD. Harcourt. Pp. 231. \$2.75.

By the author of *Boston Adventure*. A tragic, sometimes sinister, story of adolescence and childhood. At eight and ten, Molly and Ralph were pals. Their rather silly mother was devoted to the memory of her father, whose portrait dominated the home. Two older sisters were socially ambitious. The "dear pastor" is quite a person. The children turned to a step-grandfather and in time to his son on a Colorado ranch. Here they grew up emotionally and physically. Subtle, brilliant prose.

Mrs. Mike: The Story of Katherine Mary Flannigan. By BENEDICT and NANCY FREEDMAN. Coward-McCann. Pp. 312. \$2.75.

A love-adventure story based upon the life of a young Boston girl who went to the Canadian wilds

and married a Canadian Mountie. Trapping, Indians, "breeds," and incredible adventures aplenty. Literary Guild choice for March. A best seller.

A Room on the Route. By GODFREY BLUNDEN. Lip-pincott. Pp. 327. \$3.00.

Peasants, spies, soldiers, workers, old revolutionists and new Communists, even Americans, live, or come and go, in a Moscow apartment on "The Route." They live under the stress of fear and tension because "The Route," being the street along which men of the Kremlin drive to their vast estates, is closely guarded. A powerful, dramatic story of fear in Russian life. The first notes for this novel, says the author, were made during three years spent in Moscow and other European countries. It seems sincere. Controversial.

Blood Brother. By ELLIOTT ARNOLD. Duell, Sloan. Pp. 558. \$3.00.

By the author of *The Commandos*. A story of two remarkable leaders—an Indian and a white man. Apache warfare (1856-72), the Mexican Purchase, and the opening of the great Southwest form the background. The fate of the Apaches, who were disregarded when the United States purchased their land from Mexico, is a timely subject today. Research, organization, and high purpose make this a great book, but there are 558 pages.

Gentleman's Agreement. By LAURA Z. HOBSON. Simon & Schuster. \$2.75.

Phil Green, wishing to write a series of articles on anti-Semitism, spread the rumor that he was Jewish. He had the usual experiences. Reminiscent of *Focus*. Fervent.

Best Plays of the Modern American Drama. Edited by JOHN GASSNER. Crown. \$3.00.

Fifteen popular recent plays: *Born Yesterday*, *The Time of Your Life*, *The Voice of the Turtle*, *Abe Lincoln in Illinois*, and others.

Fabulous Voyager: James Joyce's Ulysses. By RICHARD M. KAIN. University of Chicago Press. Pp. 299. \$4.00.

In the first chapter, "Talking about Injustice," Professor Kain says: "With microscopic exactitude Joyce revealed the inherent contradictions and shortcomings of modern civilization. It is my purpose to analyze and explain in detail his findings and the skill with which they are rendered." Joyce, Professor Kain believes, "towers above the barren wasteland of twentieth-century culture." End maps; reproductions of 1904 *Evening Telegram* news and clippings. Readable.

The Lincoln Reader. Edited by PAUL M. ANGLE. Rutgers University Press. Pp. 564. \$3.75.

February Book-of-the-Month Club selection. One hundred and seventy-nine selections from six-

ty-five authors. Dr. Angle's running comments blend these selections into a complete story of Lincoln's life and his times. Illustrations. Index.

Life and the Dream. By MARY COLUM. Doubleday. \$3.50.

Memories of the Abbey Theatre in Dublin, art circles in London and Paris, and the intellectual life of America, where she has lived at times since 1914. Her own childhood and student days in Ireland and her friendship with James Joyce and Eleanor Wylie are of particular interest.

The Big Bonanza. By DAN DEQUILLE (WILLIAM WRIGHT). Knopf. Pp. 439. \$5.00.

An authentic account of the discovery, history, and working of the world-renowned Comstock Lode of Nevada and the epic of Virginia City—now a semideserted town. First published in 1876. The original illustrations have been retained. This volume is the first of the Borzoi "Western Americana" to be issued. The author was a newspaperman—an intimate friend of Mark Twain.

The Time Machine. By H. G. WELLS. Random. Pp. 86. \$2.75.

Copyright 1895 and 1931. New Preface written by the author for this edition. Beautifully designed and handsomely illustrated by W. A. Dwiggins.

Boston: Cradle of Liberty, 1630-1776. By JOHN JENNINGS. Doubleday. Pp. 335. \$3.50.

The author of *Salem Frigate*, *Next to Valour*, etc., has re-created Boston's early history. Beside the Boston Tea Party, Boston Massacre, Paul Revere, Bunker Hill, and all those important historical events, he has placed tales of witchcraft, smuggling, slave-running, Norse legends, etc.—those fascinating glimpses of a people that make history real. Always there is the sea. "The Boston people have salt in their veins." End maps, illustrations.

Harps in the Wind: The Story of the Singing Hutchinsons. By CAROL BRINK. Macmillan. Pp. 312. \$3.50.

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The Pageant of Chinese History. By ELIZABETH SEEGER. Longmans. Pp. 414. \$3.50.

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Our Fair City. Edited by ROBERT S. ALLEN. Vanguard. Pp. 387. \$3.50.

By the co-author of *Washington Merry-Go-Round*. Introduction: "Still Corrupt and Content." Who really runs the machinery of our great cities? Will our dream-plans for clean efficient cities ever come true? In answer to these and other questions Mr. Allen has selected seventeen leading cities, and in each he has chosen a leading writer or analyst of public affairs, an unbiased man who knows the city, to tell the bare truth—all of it, and nothing but—about the graft and corruption, no matter whom he must criticize. His statement that "there was scarcely a city in Nazi Germany or Jingoist Japan that was not managed more efficiently and intelligently than comparable communities in the United States" is shocking.

Novels of Mystery from the Victorian Age. Selected with an Introduction by MAURICE RICHARDSON. Duell, Sloan. Pp. 678. \$3.95.

Contains *The Woman in White*, Wilkie Collins; *The Nottinghill Mystery*, Anonymous; *Carmilla*, J. Sheridan Lefann; *Dr. Jekyll and Mr. Hyde*, R. L. Stevenson.

China's Destiny and Chinese Economic Theory. By CHIANG KAI-SHEK. With Notes and commentary by PHILIP JAFFE. Roy Publishers. Pp. 347. \$3.50.

Called the *Mein Kampf* of China, widely circulated there four years ago, now appearing in English. *China's Destiny* is required reading in Chinese schools and colleges. The Chinese were not encouraged to read *Chinese Economic Theory*. The translation was made by two Chinese scholars. Introductory chapter by Philip Jaffe. Chiang Kai-shek's version of racial supremacy, his scorn of Western political concepts, his plans for dictatorship and foreign relations are of deep significance. Controversial.

The Private Life of Guy de Maupassant. By RONALD KIRKBRIDE. Fell. \$3.00.

The author has sought to reconstruct the inward emotional struggle of a man whose doom is madness even while as a writer he seems to be sane. Kirkbride has drawn facts—often using sentences and paragraphs from De Maupassant's letters and stories. Two stories, "Boule de Seuf" and "La Hola," are included both because the author has drawn substantially from them and because they are good examples of De Maupassant's method and the gradual development of his insanity.

The American Novels and Stories of Henry James. Edited by F. O. MATTHIESSEN. Knopf. Pp. 993. \$5.00.

Lengthy introduction. *The Ivory Tower*, *The Bostonians*, *Washington Square*, and *The Europeans* are complete. There are nine short stories.

Fighters for Freedom. By HARLAN EUGENE READ. McBride. Pp. 287. \$2.50.

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A wide selection of yarns, tall tales, sketches, and anecdotes, written by the great and the unknown, from Colonial days to the 1890's. Nearly 400 pages.

Women and a New Society: The New Democracy. By CHARLOTTE LEUTKENS. Duell, Sloan. Pp. 128. \$2.50.

With 14 pictorial charts in color designed by Isotype Institute and 70 photographs.

Meet Abraham Lincoln. By G. LYNN SUMNER. Harper. Pp. 78. \$1.50.

Profiles of the Prairie President.

Call Me Ishmael. By CHARLES OLSON. Reynal & Hitchcock. Pp. 119. \$2.50.

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Who Has Seen the Wind. By W. O. MITCHELL. Little, Brown. Pp. 300. \$2.50.

How a little Canadian boy grew up. A sensitive story of small-town life and a boy who loved nature.

The Rediscovery of Morals: With Special Reference to Race and Class Conflicts. By HENRY C. LINK. Dutton. Pp. 223. \$2.50.

Dedicated to the younger generation in their struggle with the false ideologies which older generations have thrust upon them. Mr. Link believes that ethical teaching should be a part of every curriculum.

One Basket: Thirty-one Short Stories. By EDNA FERBER. Simon & Schuster. \$3.50.

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Rubens in America. By JAN-ALBERT GORIS and JULIUS S. HELD. Pantheon. \$8.50.

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Winner of the Hopewood 1946 Award. The story of a nine-year-old boy, Christopher, and the people in his world. Convincing.

Report to St. Peter: An Autobiographical Fragment. By HENDRIK WILLEM VAN LOON. Simon & Schuster. \$3.00.

First part of a projected autobiography. Philosophical, literary, historical allusions. Water-color and pen sketches.

Words: The New Dictionary. Grosset & Dunlap. \$2.00.

A new low-priced 70,000-entry dictionary: new and original features.

The Way of All Flesh. By SAMUEL BUTLER. Doubleday. \$5.00.

"Doubleday Illustrated Classics" edition. Illustrated by André Durencau. Boxed.

Australia: Its Resources and Development. Edited by G. L. WOOD. Macmillan. \$3.50.

Articles by scholars, scientists, and public officials give a survey of the economic resources of Australia and their possibilities of development.

70 Miles from a Lemon. By HAYDIE YATES. Houghton. \$3.00.

A member of the *New Yorker* staff with her husband, wishing to escape from sophisticated life, fled to Wyoming in 1920. This is a chronicle of their adventures in the region of the Crow Indian Reservation in Big Horn Mountains. Illustrated by John O. Cosgrove. For the armchair.

FOR THE TEACHER

Public Relations. By W. EMERSON RECK. Harper. 1946. Pp. 286. \$3.00.

Defines the principles and organizational setup for sound policy in public relations for colleges and universities.

Explorations in General Education. Edited by ROY IVAN JOHNSON. Harper. Pp. 262. \$3.00.

Describes the evolution of the present curriculum of Stephens College during the course of the last twenty-five years of experience and experiment.

Bennington College. By BARBARA JONES. Harper. 1946. Pp. 239. \$2.50.

A comprehensive history and appraisal of the educational idea for which Bennington College stands.

Antioch College. By ALGO D. HENDERSON and DOROTHY HALL. Harper. 1946. Pp. 280. \$3.00.

Describes the design of liberal education which is distinctively Antioch's own.

A History of Scientific English. By EDMUND ANDREWS, M.D. Smith. Pp. 342. \$0.50.

The story of the evolution of scientific English based on a study of biomedical therapy.

Rimbaud. By WALLACE FOWLIE. New Directions. 1946. Pp. 160. \$2.50.

The first book on Arthur Rimbaud, the French Symbolist poet, written by an American. It is divided into three parts—biographical, critical, and philosophical—and contains detailed analyses of several of his major poems.

Illuminations. By ARTHUR RIMBAUD. New Directions. 1946. Pp. 141. \$1.50.

A new translation of Rimbaud's prose poems by Louise Varèse.

The Intonation of American English. By KENNETH L. PIKE. "University of Michigan Publications in Linguistics," Vol. I. 1946. Pp. 200. \$2.00.

Largely an expansion and revision of materials in the author's *Pronunciation*, Volume I of *An Intensive Course in English for Latin-American Students* published by the English Language Institute of the University of Michigan in 1942.

Daniel Coit Gilman. By ABRAHAM FLEXNER. Harcourt. 1946. Pp. 173.

A short biography of the first president of Johns Hopkins University, a pioneer in revolutionizing the methods of higher education in the United States.

Hamlet without Tears. By I. J. SEMPER. Loras College Press. 1946. Pp. 106. \$1.50.

Interprets the character of Hamlet as a philosopher-prince whose philosophy is that of Thomas Aquinas.

FOR THE STUDENT

The Life of Samuel Johnson. By JAMES BOSWELL. Illustrated by GORDON ROSS. Doubleday. 1946. Pp. 631. \$5.00.

Another volume in the series of "Doubleday Illustrated Classics," the text sympathetically abridged by C. P. Chadsey, the illustrations from the original plates of the Doubleday Limited Editions, sixteen colored, twenty-four black-and-white. Clearly printed on good paper. A teacher of eighteenth-century literature should find the format an aid in arousing student interest in a classic too frequently issued in a form dull and repelling.

Anglo-Saxon Saints and Scholars. By ELEANOR SHIPLEY DUCKETT. Macmillan. Pp. 488. \$5.00.

These biographical essays should be a great help to the student and teacher of Old English literature, for Miss Duckett, as usual, has written both good literature and good critical history. The four writers and churchmen with whom she is here concerned are Aldhelm of Malmesbury, Wilfrid of York, the Venerable Bede, and Boniface of Devon.

The Satire of Jonathan Swift. By HERBERT DAVIS. Macmillan. Pp. 109. \$2.00.

Three lectures—on *A Tale of a Tub*, Swift's political action pamphlets, and *Gulliver's Travels* and the *Modest Proposal*—by the president of Smith College, who is also noted for his editorial and critical labors in the field of eighteenth-century literature.

The Peace of the Augustans. By GEORGE SAINTSBURY. With an Introduction by SIR HERBERT GRIERSON. Oxford University Press. 1946. Pp. 408. \$1.10.

The "World's Classics Edition" of what many critics consider to be Saintsbury's best book.

How To Read the Bible. By EDGAR J. GOODSPEED. Winston. 1946. Pp. 244. \$2.50.

A companion and guide to the reading of the Bible, not a summary, by a great biblical scholar. His approach is literary and historical, and the chief books are taken up as biography, oratory, history, poetry, drama, fiction, letters, and visions, in the light of the times which produced them and the purposes of their author.

Readings for Today. Selected and edited by E. P. LAWRENCE and HERBERT WEISINGER. Ronald. Pp. 644. \$3.25.

An anthology of prose selections designed to provoke students to thought and to provide them with models which show how ideas can be effectively presented. Study aids at end of each selection.

Literary Experience. By LEVETTE JAY DAVIDSON. University of Denver Press. 1946. Pp. 64. \$2.75.

A reading aid in outline form arranged to help the student select, read, and criticize works of literature.

Reading for Self Education. By W. E. SCHUTT. Harper. Pp. 255. \$3.00.

The purpose of this volume is to offer a discipline in the kind of reading which should provide the best

training of the intellect. Study includes both poetry and prose. Methods for increasing comprehension, vocabulary, concentration, and memory are discussed, representative passages from great authors are analyzed and discussed, and collateral reading suggested.

Outline-History of American Literature. By BARTHOLOW V. CRAWFORD, ALEXANDER C. KERN, and MORRIS H. NEEDLEMAN. Barnes & Noble. 1945. Pp. 323. \$1.25.

A compact manual primarily for the undergraduate. Includes extensive current bibliographies.

From Reading to Writing. By JOHN M. KIERZEK. Macmillan. 1946. Pp. 319. \$1.75.

A drillbook designed to help students learn both to read and to write by providing them with various types of exercises based upon reading selections chosen because of the direct interest of their subject matter to young people.

Handbook of Writing. By ROBERT T. FITZHUGH. Crofts. 1946. Pp. 156. \$1.50.

The title describes it. Good practice and the formal requirements of good usage described and analyzed.

Journalistic Writing. 4th ed. By GRANT MILNOR HYDE. Appleton-Century. 1946. Pp. 468. \$2.00.

Textbook for classes and handbook for staffs of student magazines, newspapers, and yearbooks.

DRILLBOOKS

Drillbook for English. By KENNETH GANTZ. Prentice-Hall. 1946. Pp. 138. \$3.65 (trade); \$2.65 (text).

Exercises in the Craft of Writing. By FREDERICK BRACHER. Houghton. Pp. 120. \$1.00.

Elementary Grammar and Workbook. By KENNETH W. HOUP. Crofts. 1946. Pp. 195. \$1.90.

Manual and Workbook in English, Form B. By MODY C. BOATRIGHT and DOROTHY R. LONG. Holt. 1946. Pp. 257. \$1.25.

Notebook for Public Speaking. By RAY EHRENSBERGER and ELAINE PAGEL. Prentice-Hall. 1946. Pp. 160. \$2.65 (trade); \$2.00 (text).

Index

NOTE.—Titles of articles followed by (R) are in the Round Table.

- Addison's Conception of Tragedy, Silas E. Summers, 245
- Aldous Huxley and the Novel of Ideas, Frederick J. Hoffman, 129
- American Literature in American Education, Martin Staples Shockley, 23
- American Literature and the Democratic Tradition, Howard Fast, 279
- Americans See the *Oresteia* of Aeschylus (R), B. H. Lehman, 268
- Bailey, J. O., Remedial Composition for Advanced Students, 145
- Banquo, Loyal Subject, Olive Henneberger, 18
- Basic Communications Course, The, Levette J. Davidson and Frederick Sorenson, 83
- Benardete, Doris, A Practical Proposal To Take the Drudgery out of the Teaching of Freshman Composition and To Restore to the Teacher His Pristine Pleasure in Teaching (R), 383
- Bossler, Robert, Was Macbeth a Victim of Battle Fatigue? (R), 436
- Bradley, Sculley, The Preparation of the High-School Teacher in American Literature, 365
- Brief Reviews, 40, 103, 159, 215, 275, 334, 389, 444
- Brown, E. K., Two Formulas for Fiction: Henry James and H. G. Wells, 7
- Buck, Philo M., The Place of World Literature in the College Program, 376
- Cappon, John A., White Tails and Tulip Ears (R), 150
- Cargill, Oscar, The Ordeal of Van Wyck Brooks, 55
- Chan, Wing-tsit, Lin Yutang, Critic and Interpreter, 163
- Christensen, Glenn J., A Decade of Radio Drama, 179
- College Teaching of English: A Bibliography, Edna Hays, 410
- Confusion Worse Confounded, George S. McCue, 408
- Conrad Richter: Early Americana, Dayton Kohler, 221
- Cook, Reginald L., Robert Frost as a Teacher, 251
- Course in Chaucer (Poem), Richard C. Pettigrew, 292
- Critical Standards in the American Romantic Movement, Robert E. Spiller, 344
- Criticism in the Twentieth Century, Clarence D. Thorpe and Norman E. Nelson, 395
- Current English Forum, 39, 204
- Davidson, Levette J., and Sorenson, Frederick, The Basic Communications Course, 83
- Decade of Radio Drama, A, Glenn J. Christensen, 179
- Desdemona (Poem), Sister Mary Jeremy, 38
- Direct Approach to the Teaching of Literature, The, Thomas Clark Pollock, 33
- Easiest Way, The: A Farce (R), James Sandoe, 149
- Education for World Outlook, Herbert F. Goodrich, 381
- Election Notice, 267, 434
- Eleventh Theme, The, George S. Wykoff, 137
- English for These Times: Some Issues and Implications, Helene W. Hartley, 301
- Experiment in the Survey of English Literature, An, Mary A. Wyman, 36
- Fairchild, Hoxie Neale, The Literary Scholar in These Times, 370
- Falk, Signi, International Understanding: An Experiment in Freshman English, 196
- Fast, Howard, American Literature and the Democratic Tradition, 279
- Folklore in American Literature, Ernest E. Leisy, 122
- French, J. Milton, New Curriculums of Harvard, Yale, and Princeton, 73
- Fries, Charles C. Implications of Modern Linguistic Science, 314
- From the Director of the Curriculum Study, Dora V. Smith, 441
- Gatch, Katherine Haynes, "The Real Sorrow of Great Men": Mr. Bernard Shaw's Sense of Tragedy, 230
- Gettman, Royal A., A Reading of *Fathers and Sons*, 405
- Give Them an Audience (R), J. H. McKee, 440
- Goodrich, Herbert F., Education for World Outlook (R), 381
- Grey, Lenox, Junior College Revolution or Evolution (R), 438
- Hartley, Helene W., English for These Times: Some Issues and Implications, 301
- Harvey: Or Sanity in the Theater, Florence R. Scott, 37
- Hays, Edna, College Teaching of English, 410
- Henneberger, Olive, Banquo, Loyal Subject, 18
- Herzberg, Max J., 1946, Year of Doubt, 337
- Hicks, Granville, P-N Fiction, 107
- High Bid, The*, and the Forbes-Robertsons, Babette May Levy, 284
- Hoffman, Frederick J., Aldous Huxley and the Novel of Ideas, 129

- Hornstein, Lillian Herlands, *Imagery and Biography: They Are of the Imagination All Compact*, 248
- Hudson, Charles M., Jr., and Weatherly, Edward H., *The Survey Course at the University of Missouri*, 321
- If the Shoe Fits, Keith McKean, 255
- Imagery and Biography: They Are of the Imagination All Compact, Lillian Herlands Hornstein, 248
- Implications of Modern Linguistic Science, Charles C. Fries, 314
- In Brief Review, 49, 103, 159, 215, 275, 334, 389, 444
- International Understanding: An Experiment in Freshman English, Signi Falk, 196
- It's Earlier than You Think, Theodore Morrison, 307
- Jeremy, Sister Mary, Desdemona (Poem), 38; Seminar (Poem) (R), 152
- Johnson, Charles, Pegasus (R), 435
- Junior-College Revolution or Evolution (R), Lennox Grey, 438
- Kohler, Dayton, Conrad Richter: Early Americana, 221
- Lehman, B. H., Americans See the *Oresteia* of Aeschylus (R), 268
- Leisy, Ernest E., Folklore in American Literature, 122
- Levy, Babette May, *The High Bid* and the Forbes-Robertsons, 284
- Lin Yutang, Critic and Interpreter, Chan Wing-tsit, 163
- Literary Scholar in These Times, The, Hoxie Neale Fairchild, 370
- Ludlow, Francis, Plodding Crusader, 1
- McCue, George S., Confusion Worse Confounded, 408
- McCullough, Constance M., They Were Combustible, 141
- McKee, J. H., Give Them an Audience (R), 440
- Mack, Edward C., Pamela's Stepdaughters: The Heroines of Smollett and Fielding, 293
- McKean, Keith, If the Shoe Fits, 255
- Maximum Essentials in Composition, Porter G. Perrin, 352
- Melville's Picture of Emerson and Thoreau in *The Confidence-Man*, Egbert S. Oliver, 61
- Monstrous Artifice (Poem), Anderson M. Scruggs, 101
- Morrison, Theodore, It's Earlier than You Think, 307
- Most Popular Foreign Language, The, Raoul M. Pérez, 192
- NCTE Convention, 46
- NCTE Officers for 1947, 270
- NCTE Proposed Amendments to the Constitution, 48
- Nelson, Norman E., and Thorpe, Clarence D., Criticism in the Twentieth Century, 395
- New Curriculums of Harvard, Yale, and Princeton, The, J. Milton French, 73
- New Privilege, A, 91
- 1946, Year of Doubt, Max J. Herzberg, 337
- Oliver, Egbert S., Melville's Picture of Emerson and Thoreau in *The Confidence-Man*, 61
- On Master Slender, E. J. West, 228
- On Teaching Our Democratic Heritage, Mentor L. Williams, 186
- Ordeal of Van Wyck Brooks, The, Oscar Cargill, 55
- P-N Fiction, Granville Hicks, 107
- Pamela's Stepdaughters: The Heroines of Smollett and Fielding, Edward C. Mack, 293
- Parks, Carrie Belle, Source Material for a Course in the Teaching of Composition, 262
- Pegasus, Charles Johnson (R), 435
- Pérez, Raoul M., The Most Popular Foreign Language, 192
- Perrin, Porter G., Maximum Essentials in Composition, 352
- Pettigrew, Richard C., Course in Chaucer (Poem), 292
- Place of World Literature in the College Program, Philo M. Buck, 376
- Plodding Crusader, Francis Ludlow, 1
- Pollock, Thomas Clark, The Direct Approach to the Teaching of Literature, 33
- Practical Proposal To Take the Drudgery out of the Teaching of Freshman Composition and To Restore to the Teacher His Pristine Pleasure in Teaching (R), Doris Benardete, 383
- Preparation of the High-School Teacher in American Literature, The, Sculley Bradley, 365
- Quest for Currents in Contemporary English Literature, The, Part I, H. V. Routh, 169; Part II, 240
- Reading of *Fathers and Sons*, A, Royal Gettman, 405
- "Real Sorrow of Great Men, The": Mr. Bernard Shaw's Sense of Tragedy, Katherine Haynes Gatch, 230
- Remedial Composition for Advanced Students, J. O. Bailey, 145
- Report and Summary, 41, 87, 153, 206, 271, 328, 384
- Reviews, titles of books: Chief Patterns of World Drama (Clark), Robert Warnock, 442; The College Teaching of English: A Bibliography, 1941-45 (Edna Hays), Levette J. Davidson, 389; A Critical History of English Poetry (Gtierson and Smith), Earl Daniels, 443; The English Heritage (Weatherly, Moffett, Prouty, and Noyes), Floyd Stovall, 442; The English Language in American Education (Pollock), W. L. Werner, 156; Facts and Judgments: A New Approach to College Writing (Cervený), H. Bunker Wright, 103; A Foreword to Literature (Earnest), Tom Burns Haber, 212; Henry James: The Major Phase (Mat-

- thiesen), Edward Wagenknecht, 157; *The New American College* (Sexson and Harbeson), Lennox Grey, 438; *Learning Basic English* (Richards and Gibson), Thomas C. Pollock, 211; *Literary Currents in Hispanic America* (Henríquez-Ureña), Dudley Fitts, 332; *Radio Drama in Action* (Barnouw), Milton A. Kaplan, 102; *Reading around the World* (Stovall, Hughes, and Braddy), Robert Warnock, 333; *Shakespeare's History Plays* (Tillyard), John D. McCloskey, 213; *Sixteen Plays of Shakespeare* (Kittredge), George F. Reynolds, 332; *The Types Approach to Literature* (Ehrenpreis), Lucia B. Mirrielees, 156; *Understanding Drama* (Brooks and Heilman), John Carter, 214
- Robert Frost as Teacher, Reginald L. Cook, 251
- Ross, Woodburn O., *W. Somerset Maugham: Theme and Variations*, 113
- Routh, H. V., *The Quest for Currents in Contemporary English Literature*, Part I, 169; Part II, 240
- Sandoe, James, *The Easiest Way: A Farce* (R), 149
- Scott, Florence R., *Harvey: Or Sanity in the Theater*, 37
- Scruggs, Anderson M., *Monstrous Artifice* (Poem), 101
- Seminar (Poem), Sister Mary Jeremy, 152
- Shockley, Martin Staples, *American Literature in American Education*, 23
- Smith, Dora V., *From the Director of the Curriculum Study*, 441
- Snowden, Frank M., Jr., *Some Suggestions for the College Course in Vocabulary*, 30
- Some Suggestions for the College Course in Vocabulary*, Frank M. Snowden, Jr., 30
- Sorenson, Frederick, and Davidson, Levette J., *The Basic Communications Course*, 83
- Source Materials for a Course in the Teaching of Composition, Carrie Belle Parks, 262
- Spiller, Robert E., *Critical; Standards in the American Romantic Movement*, 344
- Summers, Silas, *Addison's Conception of Tragedy*, 245
- Survey Course at the University of Missouri, The, Charles M. Hudson and Edward H. Weatherly, 321
- Teachers of English Take a Fresh Look, 271.
- They Were Combustible, Constance M. McCullough, 141
- Thorp, Willard, *The Training of College Teachers of American Literature*, 360
- Thorpe, Clarence D., and Nelson, Norman E., *Criticism in the Twentieth Century*, 395
- Training of College Teachers of American Literature*, The, Willard Thorp, 360
- Two Formulas for Fiction: Henry James and H. G. Wells, E. K. Brown, 7
- W. Somerset Maugham: *Theme and Variations*, Woodburn O. Ross, 113
- Was *Macbeth* a Victim of Battle Fatigue (R), Robert Bossler, 436
- Weatherly, Edward H., and Hudson, Charles M., Jr., *The Survey Course at the University of Missouri*, 321
- West, E. J., *On Master Slender*, 228
- White Tails and Tulip Ears (R), John A. Cappon, 150
- Williams, Mentor L., *On Teaching Our Democratic Heritage*, 186
- Wykoff, George S., *The Eleventh Theme*, 137
- Wyman, Mary A., *An Experiment in the Survey of English Literature*, 36

Topical Index

NOTE.—Titles of articles followed by (R) are in the Round Table.

CRITICISM

- Criticism in the Twentieth Century: a Bird's-Eye View, Clarence D. Thorpe and Norman E. Nelson, 395
- Imagery and Biography: They Are of the Imagination All Compact, Lillian Herlands Hornstein, 248
- Literary Scholar in These Times, The, Hoxie Neale Fairchild, 370

American Literature

- Critical Standards in the American Romantic Movement, Robert E. Spiller, 344
- Folklore in American Literature, Ernest E. Leisy, 122
- Melville's Picture of Emerson and Thoreau in *The Confidence-Man*, Egbert S. Oliver, 61

Contemporary Literature

- Aldous Huxley and the Novel of Ideas, Frederick J. Hoffman, 129
- American Literature and the Democratic Tradition, Howard Fast, 279
- Conrad Richter: Early Americana, Dayton Kohler, 221
- Lin Yutang, Critic and Interpreter, Wing-tsit Chan, 163
- 1946, Year of Doubt, Max J. Herzberg, 337
- Ordeal of Van Wyck Brooks, The, Oscar Cargill, 55
- P-N Fiction, Granville Hicks, 107
- Plodding Crusader, Francis Ludlow, 1
- Quest for Currents in Contemporary English Literature, The, Part I, H. V. Routh, 169; Part II, 240

"Real Sorrow of Great Men, The": Mr. Bernard Shaw's Sense of Tragedy, Katherine Haynes Gatch, 230

Two Formulas for Fiction: Henry James and H. G. Wells, E. K. Brown, 7

W. Somerset Maugham: Theme and Variations, Woodburn O. Ross, 113

Drama

Americans See the *Oresteia* of Aeschylus (R), B. H. Lehman, 268

Decade of Radio Drama, A, Glenn J. Christensen, 179

Easiest Way, The: A Farce (R), James Sandoe, 149

Harvey: Or Sanity in the Theater, Florence R. Scott, 37

The High Bid and the Forbes-Robertsons, Babette May Levy, 284

English Literature

Addison's Conception of Tragedy, Silas E. Summers, 245

Banquo, Loyal Subject, Olive Henneberger, 18

On Master Slender, E. J. West, 228

Pamela's Stepdaughters: The Heroines of Smollett and Fielding, Edward C. Mack, 293

Was Macbeth a Victim of Battle Fatigue? (R), Robert Bossler, 436

CURRICULUM

American Literature in American Education, Martin Staples Shockley, 23

Basic Communications Course, The, Levette J. Davidson and Frederick Sorensen, 83

From the Director of the Curriculum Study, Dora V. Smith, 441

International Understanding: An Experiment in Freshman English, Signi Falk, 196

New Curriculums of Harvard, Yale, and Princeton, The, J. Milton French, 73

Place of World Literature in the College Program, The, Philo M. Buck, 376

Remedial Composition for Advanced Students, J. O. Bailey, 145

Some Suggestions for the College Course in Vocabulary, Frank M. Snowden, Jr., 30

EDUCATION FOR TEACHERS

Preparation of the High-School Teacher in American Literature, The, Sculley Bradley, 365

Source Materials for a Course in the Teaching of Composition, Carrie Belle Parks, 262

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LANGUAGE

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TEACHING

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Composition

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Literature

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